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JULIETTE DIKA

THE NATIONAL THEATRICAL WEEKLY

ANYTIME ANYDAY ANYWHERE

by the
composer
of
"TELL ME"

Lyric by
Louis Westyn
Music By
Max Kortlander



CHORUS

An-y - time, Any - day, An-y - where, Send a line, honey mine, I'll be
there, If you want me a - gain, Won't you please tell me when, And the old joys once
more we'll share. On-ly say where you are if you dare, Tho' the
way maybe far, I don't care! Just a word, that is all, And I'll
come to your call, An-y - time, Any - day, An-y - where. An-y where.

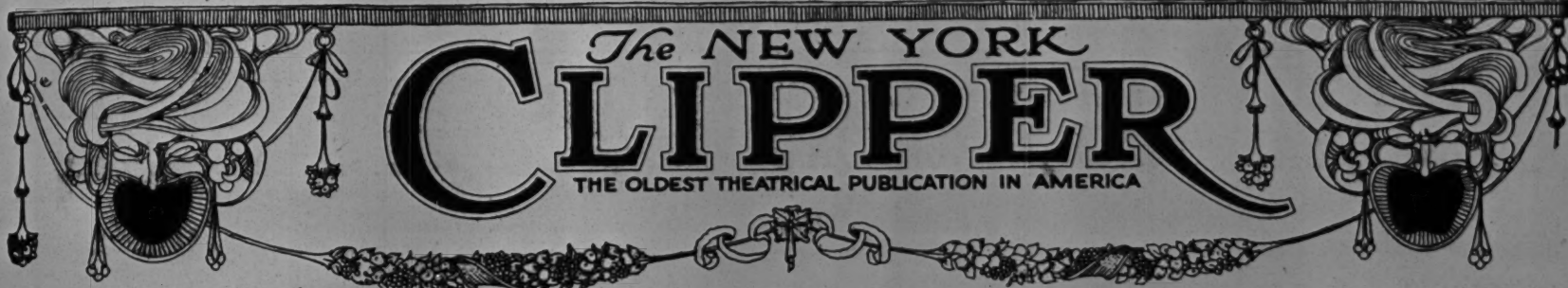
Any Time, Any Day, etc. - 2

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LACKAYE SIDE-TRACKS EQUITY ONE-MAN RULE MOVEMENT

Independent Candidate and Supporters Oppose Changing of Constitution at Monday Meeting—Many Other Issues Not Reached

Organized opposition, headed by Wilton Lackaye, squelched the one-man-rule issue at a closed meeting of the Actors' Equity Association, held in the Hotel Astor on Monday afternoon. Other proposed changes to the Equity constitution, however, despite the same opposition in nearly every instance, were passed by a sweeping vote. Because the major part of the session was given over to wrangling and numerous squabbles, the meeting had to be adjourned before half of the issues in question had been put to a vote.

The one-man-rule clause sought to be inserted into the constitution sets forth that the Council shall have the power to delegate any or all of its powers of management and control of the affairs, funds and property of the Association to one man, if it should deem that action advisable, instead of to a committee of five, as the present constitution reads.

Holding that the passing of such an amendment to the constitution would be of the utmost harm to the Equity organization, Lackaye stated that the White Rats Union had crumpled through such administration and that the giving to one man of full executive sway over the Equity in an emergency might result in a similar downfall. He wound up his argument against the measure by making a motion that it be tabled, which, when duly seconded and put to a vote, was passed almost unanimously.

The eight proposed changes relative to members were in turn passed by a majority vote, but not until a strong opposition had been expressed by members said to be Lackaye supporters.

The sections acted upon and passed follow:

Section 1. The membership shall be divided into three (3) sections: Dramatic, Musical and Motion Picture; and into such additional sections as have been or shall be authorized by the International. There shall also be lay members not exceeding ten (10) in number. Membership in each section shall be of two classes: regular members and members without vote.

Section 2. Qualifications for regular membership are as follows: Dramatic Section—Persons who as actors have done individual work on the English or French stage for at least two years. Musical Section—Persons having performed in musical productions for at least two years, the character of whose work does not qualify them for the Dramatic Section. Motion Picture Section—Persons who as actors have done individual work in motion pictures for at least two years. Service divided among any of these sections shall count the same as continuous service in any one section. Members without votes are persons within the above mentioned classes who have been engaged in the work specified for a period of less than two years.

Section 3. Members without vote shall not be officers or members of the Council nor vote at any annual or special meeting.

Section 4. Persons in sympathy with

the objects of the Association and having no business association antagonistic thereto are eligible to lay membership.

Section 5. Members in each Section shall be entitled to the benefits and advantages of each other Section.

Section 6. Members becoming qualified may transfer to a different Section, as provided in the By-Laws. Upon transfer, such member shall pay any difference in initiation fee.

Section 7. Members shall be elected by the Council, shall abide by and be governed by the Constitution and By-Laws of the Association, and any rule, order or law, lawfully made or given by any lawful authority. The Council shall have power to censure, suspend, drop, expel, terminate the membership of, request the resignation of, fine, or otherwise punish any member, and the offenses for which and the conditions under which the Council may so act shall be set forth in the By-Laws, or in rules adopted by the Council. Any person whose membership shall cease or be in any manner terminated, shall have no further rights in the Association or its property.

Section 8. The Council shall be the sole judge of the qualifications of any applicant for membership. Applications for membership in the Musical and Motion Picture Sections shall be approved by their respective Executive Committees.

Five of the eight clauses relative to membership were acted upon and carried by a popular vote. They follow:

Section 1. The general management, direction and control of the affairs, funds and property of the Association and the determination of the relations and obligations of members to the Association, and of the Association to its members, and of members as such to each other, except as they are controlled by the Constitution and the By-Laws, shall be vested in its Council which shall consist of forty-eight (48) members and the respective Chairmen of the Executive Committees of the Musical and Motion Picture Sections, and the officers hereinafter named in this article.

Section 2. Officers and members of the Council (except said Chairman of the said Executive Committees) shall be elected at the annual meeting of the Association by the members thereof. Officers shall hold office until the next annual meeting or until their successors are chosen and qualified.

Section 3. The officers of the Association shall consist of a President, First Vice-president, Second Vice-president, Recording Secretary and Treasurer. Each Section shall have a Business Manager appointed by the Council.

Section 4. Members of the Council shall be divided into three classes of sixteen each, each class holding office for three years, except as provided in the By-Laws.

Section 5. Each regular member in good standing and not in arrears for dues or other moneys owing to the Association shall be entitled to cast one vote for each

(Continued on page 23)

"FOLLIES" CLOSES MAY 29

Though scheduled to open in Atlantic City May 31, and one week later at the New Amsterdam Theatre here, the 1920 edition of Ziegfeld's "Follies" will not open as scheduled, it was learned early this week. As a matter of fact, the current "Follies," which opened in Boston last Monday night, is not scheduled to close until May 29, two days before the scheduled opening in Atlantic City of the new show.

Then, too, it was learned that Bert Whitney, producer of the Ed Wynn show now at the New Amsterdam, has been assured by Erlanger, Dillingham and Ziegfeld, who control the house, that his "Carnival" show will be permitted to remain where it is until at least the middle of June. From which, it may easily be deduced, that the new "Follies" is not going to open here before June 15, in any event, and, considering that the principals, most of whom are in the old show, have not yet rehearsed for the new show, it would not be at all surprising if the New Amsterdam did not house the "Follies" until the first week in July.

CENTURY GETTING BIG SIGN

The Shuberts are building a huge electric sign which will be placed on the roof of the Century Theatre, where it will extend the entire length of the building on Central Park West from Sixty-first to Sixty-second streets.

When completed, the sign will cost approximately \$6,000. The letters will each be about five feet high and the word "Floradora" or any other show title that will appear in brilliantly white electric lights, will be discerned clear across Central Park.

This sign, as well as others, intended for use at Shubert theatres, are now being manufactured by the Shuberts themselves at the Century Theatre, where they recently installed a \$1,600 machine for cutting tin and sheet iron. It is estimated that, on the Century sign alone, they will save about \$4,000 by manufacturing it themselves. They already turn out their own scenery and costumes.

SOME N. V. A. REPORTS IN

The amounts taken in by the various houses at the N. V. A. matinee are being reported very slowly to the vaudeville managers. The following houses, though, took in the amounts next to their names.

On the Moss circuit, the Jefferson did \$202, the Regent, \$90, the Hamilton, \$61. On the Proctor time, the Twenty-third Street did \$220, the 125th Street, \$180. In the Fox houses, the Star took in \$66.15, the Crotona \$187, the Comedy, \$44.25 and the Bedford \$90.00.

FRANK BRITTON ILL

Frank Britton, of Frank and Milt Britton, was taken ill after the first show a week ago Monday at Keith's Theatre, Philadelphia. After a doctor diagnosed the case as pneumonia, he was rushed to a hospital, where his condition is considered critical. The team cancelled return engagements at the Colonial and Alhambra.

BENEFIT FOR BOX OFFICE MEN

Boston, Mass., May 17.—The proceeds of this evening's performance of "The Charm School" will be given to John W. Lyons, manager of the Majestic Theatre, and Bert Callahan, treasurer, in recognition of their services to the show and public.

CHAS. KLEIN ESTATE SUIT UP

The time, more than twenty-eight years ago, when the late Charles Klein was a poor, struggling author, living in destitute circumstances, was recalled last Friday in the Brooklyn Supreme Court before Justice Callaghan, where the suit for an accounting, brought by Minnie Doblin against Philip Klein, the late dramatist's son, as executor under his father's will, was tried.

The plaintiff is the widow of Jacob Doblin, a former Brooklyn tailor. She alleged that the Klein estate has failed to account to her since 1917 on certain plays written by Charles Klein, in which she has a half interest by virtue of an agreement made in 1892. At the trial, the agreement was admitted by Nathan Burkan, attorney for the Klein estate, who contended that she was only entitled to a sum amounting to \$575, which the estate was willing to pay her. He also contended that, since Philip Klein had been duly discharged from his duties as executor under the will of his late father, after a satisfactory accounting had been presented to the Surrogate of this county, the plaintiff in the action on trial had no right to bring an action against him. Justice Callaghan reserved decision.

The agreement made by the Doblins with Charles Klein more than twenty-eight years ago, provided that they were to pay him the weekly sum of \$20 for a period of three years. At the time, he was in destitute circumstances and the Doblins, having faith in his ability to write successful plays, agreed to support him for three years, so that he might give full vent to his writing talents during that period. On his part, Klein agreed to give his benefactors a full one-half interest in plays to the number of nine, some of which were then completed, and others up to nine to be written by him. As a result of this agreement, the Doblins became partners in the following nine plays: "By Proxy," "A Paltry Million," "The Bridegroom," "El Capitan," "The District Attorney," "Attache," "Heartsease," "Dr. Belgraff," and a play written by May Irwin.

Several of these plays proved to be extraordinarily successful, notably "The District Attorney," "Heartsease" and "El Capitan," the latter of which was the book of a musical play in which De Wolf Hopper appeared, and during the last twenty years Klein paid the Doblins upward of \$50,000 as their share in his profits on the plays mentioned. In connection with Klein's accountings to the Doblins during his lifetime, it was testified by Mrs. Doblin that there was no question about his gratitude, for he made it a practice to visit them every six months and pay them himself the money that was coming to them. In fact, she testified, the late playwright was more than considerate of them.

Klein was one of the victims of the ruthless sinking of the *Lusitania* by the Germans. His estate totaled upward of \$200,000, his widow being made sole legatee under the will.

CHICAGO HOTELS CROWDED

Chicago, Ill., May 15.—Artists coming into Chicago are warned to endeavor to secure accommodations before leaving for this vicinity. Conventions of all kinds have selected Chicago for their stamping and hotel accommodations are very scarce. A number of performers are now securing quarters in private families, having been unable to get rooms at any of the local hotels. This condition will continue far into August.

EQUITY POLITICS STARTS TROUBLE AT GUILD LUNCHEON

**Brandon Tynan, Frank McGlynn, Emmett Corrigan and Others
Get Into Heated Argument After Lackaye Announces
Himself as Next A. E. A. Head and Emerson Speaks**

THE meeting of the Catholic Actors' Guild at the Hotel Astor last week, when Archbishop Hayes was present, developed into a political squabble in which Wilton Lackaye, John Emerson, Brandon Tynan and a number of others engaged. The affair followed an address made by Emerson in which he characterized Lackaye as the Martin Luther of the Actors' Equity Association, and intimated that the election of the latter might dispel the unity of that organization.

Both Emerson and Lackaye appeared at the meeting at the invitation of Brandon Tynan, president of the Guild. They were, according to Emerson, informed that theatrical politics should not be brought in, and that their presence there was to belie the rumor that Equity is being split by the pending election. Emerson agreed to be present and prepared his speech beforehand.

When the two hundred or so guests had assembled Tynan took the floor and announced that speeches were in order. He explained that both the opposing candidates for the presidential honors of the Equity Association would speak in denial of the reported split. At the conclusion of his remarks, he turned to Lackaye and announced him as the first speaker, stating that "there is my candidate." Then, pointing to Lackaye, he added that he (Tynan) was for Lackaye as the next president of Equity.

Lackaye then rose to his feet and, after a few words, concluded with the remark that, of one thing he was sure, and that was that the next president of Equity was among them. And, with this said, he thumped his own chest vigorously and took his seat.

Emerson then spoke, drawing a comparison between the Catholic Church of the time of Martin Luther and the Equity organization, which, he said, might find itself in the same predicament should Wilton Lackaye become its next president and assume the role of reformer.

No sooner had Emerson taken his chair than Tynan rushed to the speaker's stand, declaring that he took exception to Emerson's remarks and stating that such a comparison and intimation was an insult to his (Tynan's) choice of candidate. Such references, he added, were in the nature of taking an unfair advantage of Lackaye, as nearly everybody knew Luther to be a traitor. He then demanded that an apology should be forthcoming from Emerson for his remarks.

Hardly before Tynan had time to finish what he started out to say, Frank McGlynn threw his hat into the ring and took the Guild's president to task on his knowledge of religious history, stating that Luther was not a traitor, but merely a reformer.

Emmett Corrigan then jumped into the argument, heaping more coals on Tynan's head for allowing his personal views on the Equity political controversy to enter into what was intended to be a purely social affair and for his attack upon Emerson. Corrigan added that it would be more than proper for Tynan to apologize to the guests for both. After some thought Tynan agreed that perhaps, after all, he had been too hasty, and, it is said, apologized.

A report of the Emerson speech, in part, follows:

"When Mr. Tynan asked me if I would attend a luncheon in honor of your esteemed guest, His Grace Archbishop Hayes, I felt, of course, greatly honored and peculiarly thrilled. For, although I am rapidly approaching the half-century mark, this is the first time in my life that I have ever attended a Catholic gathering, and it has really given me a new thrill, a new and inspiring sensation, which you must admit is something for a man of my advanced years.

"The Catholic Church is really the mother of the modern stage, for it was in the old miracle plays produced by the Church itself as a part of its religious ceremonies that the modern drama had its birth.

"Even the beautiful ritual of the Catholic Church has all the elements of the dramatic, and the stages of the cross reveal pictorially and in the finest and highest sense, dramatically, the greatest tragedy of all time.

"In its tolerance and patronage the Catholic Church has also been a boon to the stage in the great galaxy of dramatic artists which it has contributed to our ranks. Even today the Barrymores, the Lackayes, the Tynans, the Brians, the Corriganes, the Harrigans, the de Cordovas, the Wainwrights, the Lewises, the Kellys, the McGlynns, the Olcotts, the Courtenays, the Donnellys and numberless other clans, together with the actor members of this splendid organization of yours, stand as a sign and proof of the freedom from unnatural restraints, the liberty of thought and action, the fine human sympathy and understanding of artistic ideals and aspirations which must lie very near to the heart of the Catholic Church.

"One word about ourselves and our Equity Association and I am through.

"It has always seemed to me such a pity, such a tragic pity, that that sweet spirit of understanding, so strong, so fine, in the church of the twentieth century, could not have managed, somehow, in the troublous times of the sixteenth century, to have kept Martin Luther within the fold, so that now, instead of being split into a hundred bickering bodies, the followers of the spirit of Jesus might be one great brotherhood, united in one great mother church.

"Martin Luther was undoubtedly honest in his convictions and those in the church who opposed and disagreed with him were equally honest, beyond a doubt.

"If they could only have gotten together! If some way could only have been found to have held Luther within the fold, what a priceless boon it would have been to all humanity today.

"I am still hoping, fervently, that the broader vision which has come to all of us of late years may yet bring about that consummation, so devoutly to be wished; just one great universal, all-including church of the living Christ; a solid, unified, irresistible force against the evil of the world.

"In the Actors' Equity Association we are trying to keep and preserve this unity. We have our Luther in Mr. Wilton Lackaye, who has nailed his theses on the door of our headquarters, just as Martin Luther nailed his on the door of the church in Wittenburg, but we have not turned a deaf ear to Wilton Lackaye.

"It is a good thing for all of us to be put on the grill at times, and while we are not conscious within ourselves of any wrong-doing or any shirking of our responsibilities, nevertheless, we hold our minds open to criticism and to conviction. And, if our Luther (Mr. Lackaye) can persuade the majority of our members that the present administration is bad and should be changed, we who do not agree with him will, nevertheless, rally round him and hold up his hands and give of the best that is in us to make his administration a success.

"And I feel equally confident that, if a majority of our members sustain us by their ballots and put the stamp of their approval upon our work thus far, we shall receive from Mr. Lackaye and his adherents just as loyal and wholehearted support as we are ready to accord them. There must be no split in our ranks—there will be no split, and I sincerely hope and trust that every member of this excellent organization will do everything in his

power to prevent such a dire, such an unthinkable calamity.

"The A. E. A. is carrying on what is nothing less than a holy and righteous crusade for the common rights of men. Last August it made history.

"The thing accomplished in the actors' strike last summer was, to my mind, the most important event in the history of the American theatre. By it the actor was freed from his conditions of servitude and stood up squarely on his feet as a man among his fellow men.

"Its work must go on to the full fruition and complete success. I beg of you all to give it your thought, your sympathy and your help, with the full assurance that you are making happier and better the condition of those who do so much to make your own lives happy."

Other speakers were, His Grace Archbishop Hayes, Marie Wainwright, Arthur Donley, Tom Lewis, Emmett Corrigan, Frank McGlynn and Justice Victor Dowling.

When seen early this week Emerson stated that the rumored split had its growth in the Lackaye campaign headquarters, declaring that the whole thing had been cooked up by Bill Kelly, chairman of the Lackaye committee, as a press agent stunt. He added that he had personally overheard Kelly phone the story to the various daily papers, promising the reporters of the same some hot stuff if they would drop in to see him later.

Emerson bore out this statement with the information that Lackaye had later been interviewed by the daily newspaper men and had denied the previously reported split.

CLOSES BEST SEASON

The Society of American Singers closed its season of opera comique at the Park Theatre last Saturday night, after playing thirty-one consecutive weeks, the longest period it has held forth during any of its three seasons. This is accounted for by the success of "Ruddigore," which, at the time of closing, had run seventeen consecutive weeks.

However, it was explained by William Wade Hinshaw, managing director of the society, that the organization came out just about even on the season, due chiefly to the enormous weekly cost of presenting the repertoire of sixteen musical works produced this season. The weekly salary list for singers and musicians totaled more than \$6,000. At this figure, the total salaries paid during the season of thirty-one weeks amounted to \$186,000.

The society plans to begin its fourth season at the Park the latter part of next September, or early October. Next season's repertoire will include "The Princess Ida" and "The Grand Duke," both by Gilbert and Sullivan. The latter has never been given in this country. In addition, the society plans to produce an original comedy with music called "Jack in Petticoats," the book by Thomas Grant Springer and the music by John McGhie.

GIRLS LOSE WARDROBE

SAN FRANCISCO, Cal., May 15.—Irene Dixon and Martha Frolich, chorus girls with "The Passing Show," ending a four weeks' engagement here next week, had their wardrobe of street clothes stolen from their apartment this week and could not leave until members of the company, made aware of their plight, sent clothes to them. The value of the stolen property was \$300.

WANTS WORLD FAIR IN 1926

WASHINGTON, May 15.—Representative Darrow, of Pennsylvania, has introduced a bill into the House of Representatives, asking for an International exposition to be held in Philadelphia in 1926, in commemoration of the 150th anniversary of the signing of the Declaration of Independence. The bill asks for an appropriation of \$50,000.

FIELDS SHOW OPENS MAY 29

Lew Fields' new show, "The Little Ritz Girl," will open for the first time in Stamford, Conn., on May 28. From there it will go into the Wilbur Theatre, Boston, opening on May 31 for a brief run.

WANTS STANDARD STOCK HELD

Bernard K. Bimberg last week made an application in the Supreme Court for an injunction to restrain John Cort, the Corner Amusement Company, J. Austin Fynes and others, from disposing of 400 shares of stock of the Corner Amusement Company, which operates the Standard Theatre. Bimberg claims these shares are an "illegal over-issue" of the corporation's capital stock, of which he claims he owns 40 per cent.

Bimberg says the original capitalization of the Corner Amusement Corporation was \$100,000, consisting of 1,000 shares of a par value of \$100 each. On last February 24, he says, he entered into an agreement with Cort, who originally leased the Standard Theatre from Robert Golet, the owner, January 30, 1914. This lease Cort subsequently assigned to the Corner corporation.

According to Bimberg's alleged agreement, set forth in his application for an injunction, he was to receive 40 per cent. of the stock, or 400 shares, for which he was to pay Cort \$25,000 in two installments. Cort was to receive \$1,000 at the time of the signing of the alleged agreement and the balance of \$24,000 on or before March 1 last. In addition, Bimberg claims he was to be elected treasurer.

The wording of the alleged agreement relating to the stock is as follows: "In consideration of the premises and \$1 by each of the parties hereto in hand paid to the other, the said Cort agrees to sell and convey to said Bimberg, on or before March 1, 1920, forty (40) shares of the capital stock of the Corner Amusement Company, being 40 per cent. of the issued and outstanding shares of the said company now held by the said Cort and standing in his name on the books of the said company."

Bimberg alleges that Cort represented to him that he (Cort) held 400 shares of the capital stock, that 200 shares were held in the name of Maurice Runkel, making a total of 600 shares outstanding, and that no other stock had been issued or was outstanding. As a result, Bimberg claims, he paid Cort \$25,000 and received a certificate for 400 shares.

However, Bimberg alleges, on last April 14 he discovered that on December 24, 1919, Cort pledged 800 shares of the stock to the Manufacturers National Bank, Troy, N. Y., as collateral on a loan for \$3,000, also giving a note. In addition, Bimberg alleges, there was a \$2,648 loan on March 25 last, for which Bimberg says Cort gave his note and agreed that the 800 shares previously deposited as collateral security be also held for the same purpose in connection with the second loan.

Bimberg claims that the notes and stock "by divers transfers and deliveries" came into the possession of J. Austin Fynes, of 150 Nassau street, New York City, and also that the notes are now past due, that \$2,500 is still due on the first note and a balance of \$2,000 on the second.

It is further alleged by Bimberg "that upon default of said notes, the holder will proceed to the collection thereof, and will, by virtue of the collateral notes, offer the said 800 shares in the defendant company for sale. That as appears by the complaint hereto annexed, 400 shares of the said 800 shares is an illegal and over-issue of stock because with the 400 shares held by deponent, makes the entire outstanding issue of stock \$140,000, whereas, the capital stock of the said company is but \$100,000."

Bimberg also claims that if Fynes sells the stock to Maurice Runkel he (Bimberg) "will suffer irreparable damage." And, in his complaint, Bimberg alleges that he has been damaged to the extent of \$43,333 by reason of the alleged illegal acts complained of.

The motion for an injunction was returnable last Friday in the Supreme Court before Justice Lydon, on which day it was adjourned to May 21. Archibald M. MacLay appears as attorney for Bimberg. Thus far, the defendants have not filed any papers in opposition.

TELLEGEN PLAY RE-NAMED

PHILADELPHIA, May 15.—Lou Tellegen will open at the Broad Street Theatre, here, on Monday in the new play by Augustus Thomas, which has been retitled from "The Blue Devil" to "Speak of the Devil."

MANAGERS' OFFER OF ANOTHER 5% REFUSED BY MUSICIANS

Union Has Now Turned Down Proffered Salary Increase of 15%.
Convention in Pittsburgh Will Delay Further
Meetings of Committees

After several conferences the managers last week offered theatre musicians another 5 per cent. salary increase in addition to the previously quoted 10 per cent. increase offered some weeks ago. The latest offer contains the proviso that the orchestra men must accept this increase under the weekly working agreement as set forth in last season's contract. The musicians have announced that they will not consider it.

Lignon Johnson, when seen early this week, expressed doubt as to the 50 per cent. now offered, again being boosted by the managers, stating that if the musicians did not accept a 15 per cent. increase before July 1, the date upon which last season's agreement expires, that managers would probably do away with orchestras in their theatres altogether.

THEATRE CHANGES HANDS

SCHENECTADY, May 17.—Samuel Freed, of this city, veteran circus and theatrical man and for several months owner of the Grand Theatre in Scotia, has sold the establishment to Abraham Siegel, Siegel, who is also a Schenectadian, will take actual possession of the theatre during the next two weeks.

Future plans of Freed will identify him with the Freed and Deming Producing Company of New York City. Connected with him in the enterprise is M. J. Deming, Jr., of Troy, son of M. J. Deming, manager of Rand's Theatre and several other Troy houses. The new firm will produce musical attractions it was announced. Dewey Cramer, of the Van Cuyler, has been engaged to work on the building of the scenery for "All Set!" while the painting will be entrusted to a New York scenic studio.

BEACH TO HAVE MUSICAL SHOWS

Gleason and Bloch have acquired the Brighton Beach Music Hall from Pioneer Films and will present there a series of musical shows, commencing Decoration Day with a new musical piece and playing two performances daily after that, including Sundays.

They also plan to send "The Rainbow Girl" on tour beginning August 21 at Saratoga and have a new musical comedy called "Maid to Love," in rehearsal. The house is to be run on a popular price schedule. It has a seating capacity of 2,000, and has housed all kinds of attractions during its history.

VETERANS OPPOSE TAX

VANCOUVER, B. C., May 14.—The Great War Veterans' Association, of this city has started a campaign to repeal the recently passed extra taxation law which the provincial parliament has imposed. Under this law, a 10 per cent. tax upon all amusement gross receipts is levied, with an optional clause that communities, if they see fit, can levy an extra 10 per cent.

KLAUBER PIECE OPENS MONDAY

ATLANTIC CITY, May 17.—Adolph Klauber will present a new play called "Scrambled Wives" at the Globe Theatre here next Monday for three days. The piece is by Adelaide Matthews and Martha Stanley and features Grant Mitchell and Jane Grey.

BARRYMORE AWAY UNTIL FALL

John Barrymore has recovered from his recent breakdown, but will remain in the country until fall. He will not do any work, either in motion pictures or on the stage until his return. He is at present at Muldoon's, in Westchester County.

At the headquarters of the musicians' union it was stated that the union would hold out in their demands for a 100 per cent. increase, and that the managers' recent offer of an added 5 per cent. had been refused by the union officials, as was the previously offered 10 per cent. increase. It was added that the musicians will again place their demands before the managers, and that there is a probability of portions of the agreement concerning working agreements being modified, but that the increased wage scale demand will, in all probability, remain the same.

It will be several weeks before another conference will be held with the managers, because Sam Finkelstein and other officials of the union are attending the national musicians' convention, which went into session in Pittsburgh early last week and will continue on for the next fortnight.

FIELDS FIXING NEW SHOW

TOLEDO, May 15.—Al. G. Fields is preparing a new show for next season. The scenery, costumes and some of the acts have already been completed. Julius Witmark is fixing the music, and "Snowball" Jack Owens is aiding Fields in putting the show together.

The business staff has been re-engaged, with Eddie Conrad at the head. Harry Frillman will again be stage director, assisted by "Honey" Harris. Tom Bryan and Billy Walters will be at the head of the musical department. Bert Swor will again be the featured comedian.

Others who have been re-engaged are: Harry Shunk, Ed Ewald, Jimmy Cooper, "Honey" Harris, John Cartmell, Jack Richards, Bert Bedwards, Wm. Church, Lloyd Gilbert, Leslie Berry, Grover Schepp, Frankie Miller and Parson Healey, all old-timers; Dolf Kastor, Wm. Doran, Leo Doran, Sherman Dera, Henri Neiser, Boni Mack, Vincent Dixon and Garner Newton.

COURT, WHEELING, CLOSING 24TH

WHEELING, W. Va., May 15.—The Court Theatre, this city, which has been playing road shows and burlesque this season, closed May 24, after the most successful year the house has ever known. The closing attraction will be Fay Foster's Burlesquers. Next season the house will not play American Wheel shows, inasmuch as Fred Johnson, manager, has decided that he needed time for legitimate attractions.

OLEAN THEATRES CHANGE

OLEAN, N. Y., May 15.—The Havens and Gem theatres, this city, have passed under the ownership of Nitkas Dipson, of Batavia, who has appointed Al. W. Root, former manager of the Palace, as manager of both houses. The Gem is to continue playing pictures, and the Havens will play a combination policy.

CAN'T USE DUNCAN NAME

Justice Lydon, of the Supreme Court, last week refused the applications of Kruger, Milker, Denzier, Ehrlich and Jehle, all pupils of Isadora Duncan, to have their names legally changed to Duncan for the reason that it might injure Miss Duncan.

"TUMBLE IN" CLOSING

EASTON, Pa., May 16.—"Tumble In," Arthur Hammerstein's musical production, in which the Selwyns also have a proprietary interest, finished its season here last night. The show has been on the road since last September, approximately thirty-nine weeks, during which time it has earned about \$50,000 in net profits for its producers.

RUSSIAN "ISBA" CLOSING

Members of the Russian "Isba" company, which closed last week in Elmira after a more or less disastrous ten-day road tour, are anxious to appear in vaudeville, it was learned, but cannot do so at present because they say Serge Borowsky is holding the costumes. The latter was the featured head of the "Isba" company, which came here from England several months ago.

William Parsons, a Manila hardware merchant, backed the Borowsky troupe and is reported to have lost upwards of \$35,000. He was in London last December while the "Isba" was being presented in Queen's Hall. Borowsky had lost money on the engagement in London, but, despite that, Borowsky had succeeded in interesting Parsons in the troupe. As a result, Parsons paid the organization's European debts and, in addition, laid out \$7,000 for their transportation to this country.

Here, the troupe's management was undertaken by Norma Lutge, who booked the "Isba" into the Brooklyn Academy of Music for its opening engagement. Following that, the "Isba" played a week at the Belmont Theatre, thereafter playing two weeks at the Manhattan Opera House. The total receipts for these amounted to \$30,000. The rental of the Manhattan amounted to \$8,000, being at the rate of \$4,000 a week. The "Isba" just about broke even there.

Following that engagement, Norma Lutge severed her managerial connection with the troupe after differences with Borowsky. The latter, then, acting as his own manager, booked the troupe into the Lexington Theatre for two weeks, paying a rental of \$2,500 a week for the house. The "Isba" did very little business at the Lexington. Then a road tour was arranged for the troupe, which ended rather abruptly up State with, it is said, salaries owing to the players and the support of Parsons withdrawn.

At the present time, the players are said to be "resting" on farms, one group being near Albany and another near Allentown, Pa., where they are being "entertained" through the efforts of a group of Russians in this city who heard of their plight.

At the time Mrs. Lutge broke with Borowsky, she stated she had booked forty-two engagements for the "Isba" covering a period of approximately twelve weeks in various cities throughout the country. These engagements were cancelled. Now she is preparing to arrange a vaudeville tour for some of the members of the troupe if they can get their costumes, and is also, through Alf Wilton, planning a vaudeville tour for Maggie Gripenberg and Onni Gabriel, the Finnish dancers who gave a recital at the Brooklyn Academy of Music last Thursday.

NEW PLAYLET THEATRE STARTING

A new theatre, devoted exclusively to short playlets, opens tonight (Wednesday) at the theatre attached to Bryant Hall. Three playlets will be presented, being "The Rights of the Soul," translated from the Italian of Giuseppe Giacoso, and to be given in the English language for the first time, "The Haunted Chamber," by Grace Griswold, and "Reaction," by Lois Perkins. In the company are Noel Terle, Fred Gibson, Marcel Rousseau, Elsa Fredericks, Agnes McCarthy, Ethel Taylor, Lois Perkins, William Sullivan and Master Kingdon Brown. Grace Griswold is director.

PUTS STOCK IN HAMILTON

MONTREAL, May 10.—Harold Hevia, who has been operating a stock company at the Orpheum here for the past year, has also leased the Lyric Theatre, Hamilton, Ontario, for the Summer. He will play a stock company in the house, which will open on May 24th.

LIKE WEBER AND FIELDS

When the new Sam H. Harris, Irving Berlin Theatre, "The Music Box" opens, it is to be run on a plan similar to that on which the old Weber and Fields music hall was run, with a new revue and burlesque every six months.

TIE UP OPERA HOUSE SALE

Mrs. Stella H. Pope and Mrs. Rose H. Tostevin, daughters of a previous marriage of Oscar Hammerstein, are suing his estate for enough property to assure them of an income of \$200 weekly for the remainder of their lives.

The action is the result of an agreement entered into between Hammerstein and their mother at the time they were divorced, by which he was to pay her \$200 a week, the sum to revert to the daughters after her death. They have secured an injunction restraining Emma Swift Hammerstein, widow of the deceased impresario from disposing of the Manhattan Opera House until their claim is settled. Stock deposited as collateral to insure the payment of this sum is said to have been found worthless, so the present suit was instituted.

NOTED BANDS BOOKED

PHILADELPHIA, May 10.—Willow Grove Park will open its twenty-fifth season next Saturday, May 15, with Nathan Franko and his orchestra, which remains for three weeks.

Patrick Conway and his band will play from June 6 to June 19; Victor Herbert and his orchestra, June 20 to July 10; Creature and his band, from July 11 to July 24; Wassili Leps and his symphony orchestra, from July 25 to August 14.

John Phillip Sousa will close the season.

COLORED ACTORS INCORPORATE

ALBANY, N. Y., May 9.—The Colored Actors' and Performers' Association of New York City was granted a charter by the Secretary of State to-day. It is a membership corporation and has been formed for the purpose of providing a clubhouse for the benefit of actors, musicians and theatrical performers and to promote the mutual interest and development of its members.

BASKETTE HAS NEW SHOW

On August 15, at Milwaukee, Billy Baskette will open a new comedy called "Profit and Loss," by Dorothy Vaughn, in which Claude Boardman will be featured. The show will carry special scenery and accessories and may go into Chicago for a run. Boardman is to manage the production and Baskette will remain with "A Trip to Hildland," in which he is now appearing.

OTIS SKINNER CLOSING

PITTSBURGH, May 15.—Otis Skinner closed his season in "Pietro" at the Hudson Theatre tonight, and left for New York to consult Alf Hayman regarding plans for next season, following which he will spend the summer at his home in Bryn Mawr, Pa.

TOM WISE OPENS JUNE 14

Earl Carroll and Edward H. Robins will present Tom Wise in "Daddy Dumplin," a comedy by George Barr McCutcheon, in New York next season. The play will open in Toronto, at the Royal Alexandra Theatre, on June 14.

BERTHA KALICH ENDS TOUR

Madame Bertha Kalich ended her tour of "The Riddle Woman" last Saturday night in Brooklyn, and, after a short rest, will go to Europe, visiting London, Paris and Florence. She has two new plays for next season, including "Sofya Korona."

HIPPODROME OPEN SUNDAYS

Charles Dillingham will continue the Sunday series at the Hippodrome until May 30, despite the fact that the season proper of "Happy Days" closed on the 15th.

TATE GETS "GIRL FROM HOME"

J. N. Tate, the Australian manager, who sailed for Europe last week, has secured the Australian rights to Charles Dillingham's "Girl from Home" show.

MORRISON TO DO "WILDFIRE"

Lee Morrison will produce a musical version of "Wildfire" shortly. Malvin Franklin is writing the music.

CHARGE LACKAYE SUPPORTERS WITH ISSUING "FAKE" BALLOTS

**Emerson Committee States Opponents Have Put Forth Improper
Sheets—Lackaye, However, Denies Anything
Wrong About Them.**

In a statement issued early this week, the John Emerson campaign committee charged the Lackaye campaign committee with the circulation of a "fake" ballot for the coming Actors' Equity election, which, they contend, has been printed to resemble the official ticket, and has been distributed broadcast throughout the country. The Lackaye forces deny that their ballot is "fake," claiming they have only acted within the rights of the Equity constitution, which, they claim, allows for the circulation of "any written or printed ballots."

The charges as set forth by the Emerson-Barrymore committee reads as follows:

"An attempt on the part of Wilton Lackaye's supporters to win the Actors' Equity elections by using the offices of the association to send out a fake ballot, printed so as to resemble the official ballot, has been discovered. The Wilton Lackaye committee sent one of these ballots, which contained only the names of their own candidates, to every Equity member in the country, together with a stamped envelope and a request that the ballot be returned, immediately.

"Mr. William J. Kelly, Mr. Lackaye's campaign manager, secured permission to use the Equity office force in sending out his campaign literature, but refused to divulge the nature of this literature, and, after the matter had been mailed, it was discovered that the spurious ballot had been enclosed.

"Since a large proportion of Equity members are scattered throughout the country and are out of touch with the situation in New York City, they are warned not to send in this fake ballot, but to wait for the official ballot containing both tickets, which will reach them within a day or two.

"On the spurious Lackaye ballot appear the names of a number of Equity members who have withdrawn as Lackaye supporters, but who are nevertheless posted as candidates on the independent ticket. These members, whose names were used by the Lackaye committee, despite the fact that they are supporters of the regular ticket headed by John Emerson and Ethel Barrymore, are: Elsie Ferguson, Marjorie Rambeau, William Courtenay, Charles Cherry and H. B. Warner."

In an interview with Wilton Lackaye he stated that the charges were false, and the assertion concerning a "fake" ballot untrue.

"Our Ballot," he said, "was not sent out until May 16, and done so under the advice of a lawyer appointed by the council, who visé everything we sent out.

"Two days before we sent out our ballot, a communication written upon Equity stationery and signed by the executive secretary, was sent out. It bore the ballot of the regular ticket, but ignored our ticket, which had been posted with them on May 10, thus giving the impression that there was only one ticket in the field."

Rumors to the effect that outside interests were behind the "slush" funds of both parties have been denied by both. The Lackaye committee has announced that a detailed account of the campaign moneys will be made public forty-eight hours prior to the election. At the present time it was learned that they have some \$500 on hand. From this amount \$40 is said to have been spent for office rent and about \$50 for incidental expenses. It was also stated that petitions are being circulated among the various theatrical clubs and theatres and supporters asked to subscribe from \$1 to \$10 toward the Lackaye treasury.

When informed of the Lackaye committee's intention of making public their financial support, the Emerson forces immediately issued a detailed list of contributions to their campaign fund to date. The list follows:

Frankie Doane	\$1.00
Ernest Lambert	10.00
Percy Knight	10.00
George Le Guerre	10.00
Richie Ling	5.00
Percy Ames	10.00
Jack Hazzard	15.00
Stewart Wilson	5.00
Hassard Short	10.00
William David	25.00
Thomas Findley	20.00
Ernest Lawford	25.00
Bruce McRae	50.00
Wallace Eddinger	50.00
Charles McNaughton	10.00
Fritz Williams	10.00
Harry Stubbs	25.00
Orme Caldara	10.00
Tom Wise	10.00
Ernest Truex	50.00
Otto Kruger	50.00
Percy Knight	25.00
Harry Gasteyar	200.00
Jack Devereaux	200.00
Herbert Rawlinson	100.00
Ned Sparks	200.00
Mr. and Mrs. Charles Sindelar	100.00
Robert Strange	25.00
Morgan Coman	25.00
Louise Drew Devereaux	100.00
Eva Condon	15.00

It has been announced that the Emerson-Lackaye debate will be held in the Hotel Astor and will be open only to members in good standing. Expenses will be shared fifty-fifty by both sides. The date of the debate depends upon the date of the election and will be set, in all probability, on a Sunday afternoon.

Emerson, when seen early this week, stated that he was particularly desirous of meeting Lackaye in debate in order to answer the charges of the latter's supporters against the administration.

"My platform," Emerson asserted, "is based upon our resolve to continue the conservative but vigorous politics of the present administration and to continue to conserve the fruits of our great victory. Unless Mr. Lackaye can find a better platform than this, he can have no grounds for attacking the regular candidates.

"I intend to make clear to our members what tremendous results the present administration has achieved during the last nine months, and to show how infinitesimal its few mistakes have been in comparison with these results.

"I shall also make plain the fact that the books of the association are open at any time to any member and if the integrity of any of our officials is attacked proof must be brought from these books, which are a public record in our office.

"I also desire to have the opportunity of informing Equity members of the facts about Miss Barrymore and myself, and other candidates on the regular ticket, lest they be misled by propaganda. Miss Barrymore is American born, has no connection with any managerial enterprise other than as an actress, and has been untiring in her work for Equity. I have already showed Mr. Lackaye's supporters my contract, whereby I receive a flat weekly salary only and have no financial interest in any production. Neither have I the power to employ an actor or to fix their salaries. I hold no stock or interest in any theatrical or motion picture enterprise. I was born and raised in Sandusky County, Ohio, and have lived in America all my life, and have spent thirteen years as an actor and five years in the motion pictures, not as an employer, but as an employee."

According to a statement issued by Frank Bacon, chairman of the Emerson-Barrymore committee, thirty-six supporters of the Lackaye ticket have withdrawn their names during the past week. He added that those withdrawing were not informed, when asked to sign the Lackaye

(Continued on page 27)

WANTS \$128,959 FROM CORT

Robert Law, the scenic artist, through his attorney, Nathan Burkan, has started four separate actions against John Cort and one against the Daw Producing Company, Inc., which Cort used to manage. In the five actions, Law is seeking to recover an aggregate sum of \$128,959.73. Two of the five suits have been filed in the Supreme Court and the other three have been brought in the City Court.

In the first of his Supreme Court actions, Law alleges that he is entitled to five per cent of the capital stock of the corporation which owns and operates the "Listen Lester" show. He claims that on January 17, 1918, John Cort wrote the following letter to him, which he sets forth as a written agreement:

"For and in consideration of the sum of one dollar and other valuable consideration, I hereby agree to assign and set over to you five per cent of the profits of each new production that I make for the next five years from this date, and if corporations are formed to operate such shows, you are to receive five per cent of the capital stock of said corporations. Very truly yours, John Cort."

Subsequently, Law alleges in his complaint, the "Listen Lester" corporation was organized with a capitalization of \$20,000, consisting of 200 shares of a par value of \$100 each. The corporation began to operate the "Listen Lester" show November 9, 1918. The show was successful and there were periods during which three companies were playing in it in various parts of the country. The net profits on the show, up to the present time, Law claims, exceed \$200,000. He claims that Cort has refused to assign or transfer to him the ten shares of capital stock of the "Listen Lester" corporation, to which he became entitled under the alleged agreement and that the stock is now worth \$10,000 a share. As a result, Law asks the court in this case to award him a judgment for \$100,000 against Cort.

In the other Supreme Court action, Law is seeking \$23,468.15. He alleges that he was engaged to paint the scenery for the "Listen Lester" show, and that, in addition to paying him the cost of the scenery, which amounted to \$2,618.15, Cort also agreed to pay him fifteen per cent of the show's gross profits. It is further alleged in the complaint that Law was to receive payments weekly in installments of \$100, plus fifteen per cent of the gross profits, the payments to begin on the Saturday following the first performance.

The show was first presented November 9, 1918, and Law sets forth that he received no alleged profits beyond the sum of \$9,150. And, since he claims the show has profited in excess of \$200,000, he became entitled to \$30,000 as his share of the alleged profits. However, he allows for the \$9,150 he says he received, leaving an alleged balance due him of \$20,850, plus the \$2,618.15 which, he claims, he has not been paid for the scenery, making a total of \$23,468.15 claimed.

In the first City Court action it is alleged in Law's complaint that Cort owes him a total of \$1,521.33, made up of several alleged causes of action. In the first it is alleged that, between August 1, 1918, and January 30, 1919, Law prepared scenery and sketches for "Fiddlers Three" at the agreed price of \$2,970.00; that he received \$2,250 on account, leaving an alleged balance due of \$420.00.

That he painted scenery for "Johnny Get Your Gun," for which he was to receive \$500 and, after allowing \$50 off his bill, Law claims that he received a total of \$300 on this item, leaving a balance claimed to be due of \$150.

The complaint further recites that, in October, 1917, he painted scenery for "Mother Cary's Chickens," for which he was to receive \$215, but did not, it is alleged. And the final items in this complaint are for repainting and altering scenery in the following two shows: "Cosette" and "Flo Flo." The alleged amount due on the former show is \$470 and on the latter \$266.24, the aggregate amount of all the alleged items being \$1,521.33.

The complaint in the second City Court action alleges that during July and August, 1919, Law made plans and sketches of scenery for "Roly Boly Eyes," for which it is alleged Cort agreed to pay \$928.48,

which amount Law alleges is still due him.

In his action against the Daw Producing Company, Inc., it is alleged in Law's complaint that on November 7, 1917, the defendant gave a promissory note payable two months after date for \$674.64; that December 3, 1917, Cort gave a note for \$239.30, payable in thirty days, and that both of these notes have gone to protest and remain unpaid. As a result, it is alleged, with interest and protest fees, there is due on both notes the aggregate amount of \$1,043.42.

BEATEN, SUE HOTEL DETECTIVE

Chicago, Ill., May 15.—William Rosenthal, of "The Royal Vagabond," his wife, known with the company as Betty Levy, and Edward Mead, a member of Shubert's "Gaieties of 1919," have each brought suit against the Washington Hotel and its house detective, John Ryan, for \$25,000, charging the employe with slugging them with a "billy."

Rosenthal, in explaining the trouble, stated that he and his wife were standing in a hallway of the hotel, when the house detective came along and, without cause, started a row and hit him with a blackjack. Mead, the other performer, came along and, in endeavoring to intercede, was also hit with the blackjack. Both were slightly injured.

The activity of house detective Ryan runs back for years. His methods are well known among professionals who formerly stopped at the Washington Hotel, but who now give it a wide berth.

This new case recalls one some months ago when a local theatrical agent is alleged to have been slugged by Ryan. The agent did not renew the argument with the detective alone, but, gathering about him numerous theatrical friends of muscular development, returned to the hotel and is reported to have given the house officer as neat a beating as ever was administered to a person.

The suits were filed by Attorney Forrest G. Smith and will come up for trial late next month.

ORGANIZING NEW CLUB

Following the announcement last week that the Hotel Knickerbocker would cease operating as such after May 30 and would be converted into an office building, it was learned that a number of theatrical men, headed by Sol Bloom, are planning to organize a dining club which will occupy the top floor of the building.

It is planned to limit the proposed club's membership to 500. The initiation fee will be \$200 and the yearly dues will be \$100. Besides theatrical managers and persons connected with the theatre in various other capacities, it is planned to include among the membership of "The Theatre Club," the tentative name decided upon for it, business men who have their offices in the theatrical district.

"GIRL FROM HOME" CLOSING

"The Girl from Home," Charles Dillingham's newest musical production, is scheduled to close next Saturday night at the Globe Theatre, where it opened May 3.

No announcement has thus far been made regarding the show that will follow. However, Dillingham may bring his successful "Night Boat" show up from the Liberty Theatre, where it is now running, and house it at the Globe, in which event George White's "Scandals of 1920" show will open at the Liberty, as it did last year, or else the latter show may come right into the Globe.

MAY VOKES CLOSSES

Chicago, Ill., May 15.—May Vokes, playing in "Just A Minute" this week in Detroit, will not accompany the production any further west than that city. She was replaced by Miss Grace Ellsworth, who will continue to the Pacific coast.

BOSTON RUNS ENDING

Boston, May 17.—John Golden's "Howdy Folks" is now starting its last week's engagement in this city and will close on Saturday at the Shubert Majestic Theatre.

Victor Herbert's "Oui Madame" will close a week from Saturday.

GT. NORTHERN HIP, CHICAGO, TO BE BOOKED BY PANTAGES

House, Heretofore Handled by the W. V. M. A., Will Go Over
Next Fall—Has Always Given Trouble
About Its Bills

CHICAGO, May 17.—Pantages has taken over the Great Northern Hippodrome, which the W. V. M. A. has held and booked for years, and will play the regular Pantages road shows of six acts and three additional acts booked from Chicago, starting next season.

Andy H. Talbott will personally look after the theatre and book the three acts each week needed to fill out the bill.

Booking the number of acts required at the Hippodrome has been a huge task and one that has occasioned considerable difficulty to the W. V. M. A. for years. Many acts were booked from New York City to

play the week and then jump back again, as they were not available for the smaller houses, and their commercial value at either the Majestic or Palace was through playing the "Hip," impaired. The better acts would not consent to do the required number of shows, and the house has always been more or less of a trouble maker on that account.

With the shows which Pantages will present, there will, no doubt, be built up a different clientele which, together with the courtesy of Andy Talbott and the loss of worry regarding the weekly bookings, react to advantage.

BELASCO IS BACK

David Belasco returned to this country last week from a six weeks' stay in London and Paris, announcing that he had neither completed arrangements for a Belasco Theatre in London, nor seen Puccini, with whom he went abroad to confer over the operatic version of "The Sun Daughter." He stated that he had conferred with the backers of the London Belasco theatre project, but, as yet, had not reached any definite agreement. Travel conditions, due to strikes, are so bad on the Continent, he added, that it was impossible to visit the Italian composer.

EDDIE LEONARD HAS A SHOW

Eddie Leonard will appear in his own show next season, which he plans to produce in association with Robert Law, the scenic artist.

Leonard is said to have reimbursed John Cort to the amount of \$5,000 to be released from a contract with him. The new show will be called "Sprees and Knees of 1920." Leonard will write the score and Alex Sullivan the book and lyrics. The show will open on Labor Day.

LEAVES WOODS SHOW

Chicago, Ill., May 15.—Doris Kenyon has left the cast of "The Girl in the Limousine" and has been succeeded by Eileen Wilson. Miss Kenyon returns to the film factories in which she has been toiling for some time past.

When "The Girl in the Limousine" departs from the Woods in the near future "Tomorrow's Price" will be the succeeding attraction.

BALLOTING FOR OPERAS

BALTIMORE, Md., May 17.—The Baltimore Opera Society is conducting a ballot through the press for the selection of the operas to be used next season. The names of thirty-one have been given for the public to choose from. Subscribers are entitled to vote according to the subscription they hold.

"PRETTY BABY" GOING TO COAST

The production of "Pretty Baby," owned by Hodges productions, at present playing through Canada, will go to the coast, booked by K. and E., until July 31, then through California, booked by Fred Grescia, being picked up again in Kansas City by K. and E., who will then continue the bookings.

WANTS TO STOP WOMEN SMOKERS

Chicago, Ill., May 15.—Ladies who have been permitted to smoke publicly, may find their pleasure gone forever in this city if Alderman Max Adamowski has his way. He plans to introduce an ordinance into the City Council prohibiting women from smoking in public.

LOSE INTEREST IN LEGION SHOW

Boston, Mass., May 17.—The public having lost its interest in the American Legion show which was to have been put on at Mechanics Hall on May 23, it has been cancelled.

SAM FORREST'S PLAY IS GOOD

ATLANTIC CITY, N. J., May 17.—It is a new experience to write the name of Sam Forrest as a playwright. For a considerable time Mr. Forrest's name has been important in the theatre as a master of stage craft.

But, last night, at the Apollo, Mr. Forrest made his debut, or his play did it for him, as an author, and, from the sample offered, one of considerable ability. His play, somewhat enigmatically named "Word of Honor," is splendidly written, masterly in its presentation of types, and formulated with just that judicial dash of cold logic that makes for almost absolute conviction.

A sociological problem has been chosen by Mr. Forrest as his theme, not a new thing in the theatre of today, of course. But the author has elected to give it distinctive treatment, eschewing the snares of the problem and dealing with his theme purely from the human aspect. In doing this, he has presented his problem and solved it with a specific case, which, in the end, stands for nothing more than a specific case. It does not draw general conclusions, nor controvert the preponderance of evidence the sociologists may bring in support of or attack on his premise.

As a play, the piece is splendid, rich in human emotions, firm in its sense of justice, fine in its sentiments and almost flawless in its mechanics. Mr. Forrest, himself, has staged it and George M. Cohan, the producer, has provided a cast that may be called brilliant.

Mary Ryan, in the role of a girl crook who knew nothing of right or wrong, offered one of the best bits of acting she has ever achieved. Her ingenuousness, her ingenuity, the absolute balance of mood she maintained at all times, proved her an actress of ability and attainment. Frank Sheridan, as an Irish detective, provided one of the finest portrayals yet to his credit.

George Howell, here not so long ago in "Made of Money," last night had a part which he distinguished. It was a perfect piece of playing which he accomplished.

Edmund Gurney, as a butler, recalled, with very favorable comparison, similar performances by William Ferguson and Clyde North gave an unusually creditable interpretation of a crook.

"Word of Honor" is an intensely interesting play, relying as much upon its characters as upon the fabric of its story. It is tense with drama at times, and then buoyant with comedy. It is a fine, stirring play, and, no doubt, will meet with unalloyed success.

"JUST SUPPOSE" VERY GOOD

BALTIMORE, May 17.—The program tells the audience that "Just Suppose," which opened at the Academy here tonight, is a romantic comedy. The program is wrong. It's a fairy tale. E. A. Thomas went into the fairyland of old Virginia for his setting, a fairy whispered in his ear and very cunningly he built upon the stage a fine old home. He then equipped it with a charming girl and a delightful grandmother and then came a prince, a British Prince, the Prince of Wales.

Full of pep and oozing sentimentality, he then and there laid the cornerstone of all the romance that was piled mountain high upon the stage. The Prince offers to chuck the whole business and abscond from the battleship that is waiting to take him back to England if the girl will say yes. Does she do it? By no means. She says no.

Confronted with the responsibility of saying whether the show is good or bad, the infallible critic says good. The sentimental judge will say it's fine. Certainly it is given cleverly and staged delightfully.

Paul Gordon was the audacious Prince who captured the heart but not the head of Allison Stafford (Olive Wyndham). Mrs. Thomas Wiffen, as Mrs. Carter Stafford, the grandmother, could hardly be excelled.

"TOMORROW'S PRICE" OPENING

"Tomorrow's Price," a new play by Samuel Shipman and Percival Wide, will be produced for the first time at Stamford on May 26 by A. H. Woods, with Taylor Holmes in the principal role.

LUNA SEASON OPENS

Luna Park opened its new season at Coney Island last Saturday night, and is now all set for a big session. The opening, at 7.30 P. M., was started by a parade headed by Admiral Jim Darley, commander of the battleship Recruit. Arthur Pryor's Band followed the admiral, and behind the band came the elephants, camels, horses and wild animals in cages, floats, the employees of the park, the exhibit directors, headed by Herbert Evans, and the performers of the different attractions.

Eight vaudeville acts have been booked in, they being Dolores Vallecita's Animals, Mme. Bernac's Circus, Robinson's Elephants, Dan O'Brien's Clowns, the Monkey Music Hall, the Chinese Fairy Fountain, a group of ten girls in a posing act from "Aphrodite," a dramatic playlet called "The Coiner's Den," the Hellcats, fire-divers, and Van Camp's Trained Pigs. The Morales Family, Spanish high-wire performers, will join the show shortly.

Besides the concerts by Pryor's Band, Fred Dabney's Jazz Artists will supply dance music and two other bands will be heard inside and outside the grounds.

CHICAGO EXPECTS BIG CROWDS

Chicago, Ill., May 15.—Chicago is preparing to welcome close to a million visitors between now and the end of July. The Republican National Convention, in June, is expected to bring in 50,000 visitors and the Elks convention, in July, is expected to have 500,000. Other conventions being held between these two prominent affairs will make up the number for a million.

Theatres and outdoor amusement parks look for one of the most successful seasons in years. It is reported that the majority of Chicago's legitimate theatres will remain open. All of the vaudeville houses will weather the heat.

The burlesque houses are the only amusement places that have announced closing dates. The Columbia closes on Saturday night for the season. During its dark period, it will be repainted and decorated. The Star and Garter, National and Englewood will all close their doors before the end of the month.

CAN HAVE THE FULTON

Oliver D. Bailey, lessee, of the Fulton Theatre, announced early this week, following a trip to Stamford, Conn., to witness a performance of "The Innocent Idea," that he would permit the piece to come into the Fulton, where it will open next Monday night.

"The Innocent Idea" was produced by Charles Emerson Cook, who arranged with Adolph Lewisohn, the banker, who guaranteed Bailey eight weeks' rent when "The Bonehead" opened at the Fulton April 12, to come into the house. However, it was up to Bailey to satisfy himself that Cook's show has a fair chance of success. This he did last Friday night.

HODGES SHOW CLOSES

Jimmy Hodges' production of "All Aboard for Cuba" closed its run after ten weeks, the company that played it being taken to Akron and Canton, Ohio, for his Summer musical stock company, following Pauline McLean. The company is to play one week in Canton, then four in Akron, then five in Canton and alternate again. They will put on a new show each week. There will be a cast of twenty-eight, the company opening May 30.

NEW PLAY TO BE GIVEN

WASHINGTON, D. C., May 17.—Tomorrow afternoon, at 2:30, on the stage of the Belasco Theatre, the Drama League Players will give, for the first time on any stage, a performance of "The Craft of the Tortoise," a play in three acts, by Professor Algernon Tassin, of Columbia University.

WILLIAMSONS GETS PLAYS

J. C. Williamson, Ltd., has acquired several new plays for Australia, through Walter C. Jordan, they being "Nightie Night," "The Little Whopper," "The Sign on the Door," "Wedding Bells" and "My Lady Friend." The rights to these plays for England went to Sir Alfred Butt.

"POKER RANCH" IS FAIR

ATLANTIC CITY, N. J., May 17.—Wellman and Sinnott made their bow as producers last night at the Globe Theatre by presenting Willard Mack's "Poker Ranch," a melodrama of southern California that contains the usual stuff first associated by Bret Harte with this section of the State. Mr. Mack has garbed his characters in a mode, however, and shows them as villains rather than as erring saints.

The Mack melodramas invariably exhibit a predilection for robustness, rather than veracity or verisimilitude, or blind action rather than logical development. His characters, in this show, do not progress. They merely are uncovered in their nakedness after the mechanics of the plot have had full sway.

This is a tale of educated people of the East running ranches out West. Two men, with adjoining ranches, are not affected, it seems, by the grandeur of the scenery or the breadth of the great outdoors. Their souls remain as dirty as those attributed to the smoke and commerce grimed cities of the blasphemed East. One is unscrupulous and the other a weak coddling, whose passions are divided between his wife and his cards. The stronger covets the weaker's goods and his wife and attempts trespass. But a well-meaning friend steps out of the background of characters and comes to the rescue.

The usual material is in evidence. There is a fusillade of shots, a mixture of identities, a brief suspense, and then the discovery of the criminal in the person of a gentleman not hitherto suspected.

Frankly, the intelligent may not like it. But there is, no doubt, a clientele whose mania is pistol smoke, outraged womanhood and swift retribution for the villain. These will feed on the piece, for it runs crimson with make-believe primitive stuff.

In the cast are Fred Dalton, Lyster Chambers, Louis Hendricks, William Boyd, T. Tamamoto, Ben Hendricks, Clara Joel, Adda Gleason, Salonia Bassee and E. John Kennedy.

GALLI-CURCI SUES MANAGER

Chicago, Ill., May 15.—Mme. Amelita Galli-Curci filed suit in this city on Thursday to compel her former manager, Charles L. Wagner, of New York City, to account for \$125,000, the proceeds of concerts, which, she alleges, he has withheld.

Mr. Wagner has been identified with the singer's tours for about four years. He is reported to be traveling and cannot be reached in order to be served in the suit. Joseph B. Fleming, Mme. Galli-Curci's attorney, refused to discuss the case when seen.

MAY START PAPER

Chicago, Ill., May 15.—It is reported that Bert Keyes, local representative of the Equity Association, is about to publish in this vicinity a theatrical paper to be called "The Actor." It is not known whether the move is a personal one on the part of Keyes or whether the Actors Equity is behind it. It is presumed, however, that Keyes is backing the venture, personally.

VAUDEVILLE

N. V. A. BENEFIT BRINGS IN \$65,000

THIRTY ACTS ON BILL

Big and small timers, agents and managers, producers and heads of circuits, all helped to pack the Hippodrome to capacity at the Fourth annual benefit of the National Vaudeville Artists last Sunday night. The receipts were \$65,000. The house was sold out many times over, seats having been on sale in virtually every vaudeville house in the country for weeks past.

There were thirty acts on the bill. R. H. Burnside, Pat Casey, Edward Renton and M. Nelson arranged the program, allowing a time interval of five minutes to each act. The show got under way at eight o'clock and ran without hitch or jar, until midnight.

The Four Ricards started the performance, offering their sensational strong arm and hand balancing turn, and scoring a hit. Next came the Ford Sisters in a whirlwind of double stepping and, after taking a half dozen or so bows, they made way for Van and Schenck. The latter duo scored with their usual routine of songs.

Charlie King and the Quartette from "Buddies" followed and were well received.

Bernard and Duffy injected some lively jazz numbers into the program and were followed by those two old timers James J. Corbett and Billy Van, who took away one of the biggest hits of the evening. Maud Lambert and Earnest R. Ball, heard in several of the latter's ballad hits, were next. Victor Moore followed, rushed across the stage, bowed, and was gone. Trixie Friganza followed and cleaned up a good sized hit with her cleverly rendered jazz numbers.

Then came Eddie Leonard in regulation minstrel attire and black face songs, sung in his own manner, all netting him a big share of applause and an encore. Following was Belle Baker, who after putting over a few popular numbers, managed to squeeze in "Eli Eli," taking a big hand and making way for Eva Tanguay, who nearly stopped the show cold with her "I Don't Care."

Next came the Rath Brothers, from the Winter Garden show, with their strong arm stunts and, following, was Bert Errol with his impersonations. Eddie Cantor, appearing next with impromptu patter and a couple of well rendered "nut" songs, had little difficulty in scoring a decided hit. Following, the "Creole Fashion Plate" contributed one of the most diverting bits to the evening's entertainment.

Eline Stanley, with several well sung rag numbers, next took a good sized hand, making way for the Lee Children, who scored the biggest hit of any act on the bill. Allen Rogers, tenor, next appeared and was heard in several well rendered solos, which netted him a good round of applause.

Then came Fritz Scheff, who, after offering several musical comedy numbers, was called back to sing the waltz song from "Mlle. Modiste," which she made famous years ago. Georgie Price followed with his whirlwind impersonations, taking a good hand, and dragged his "kid" sister, Lillian, in for an encore.

Leo Carillo, of the "Lombardi Ltd." company, next appeared and scored a number of laughs with his humorous monologue in Italian dialect. Elizabeth Murray followed and proved herself to be a favorite, scoring a good share of applause. Then came the Jack Wilson Trio, which had everything their own way until they bowed off to Rae Samuels, who had lit-

tle difficulty in scoring one of the biggest individual hits of the evening.

Joe Cooper next appeared, but just long enough to look the audience over, bow and make a hurried exit. Then came Jimmie Hussey, who kept the crowd in good humor with his telephone bit and other gags. Juliet followed, giving impersonations of Belle Baker and Eva Tanguay and scoring one of her usual hits. Harry Carroll closed the show with a portion of his new girl act.

NEW ACTS

Bessie Browning is no longer with Denny, but opens on the Orpheum time in August with Ed. Litchfield, formerly with Frankie Heath. She is booked solid.

Stewart Allen, formerly with Jimmie Hussey, has joined Keno and Chester, formerly of the Ja Da Trio, and the trio will do a new act shortly.

Robert Barber, formerly with "Potash and Perlmutter," is rehearsing a new act.

"The Supreme Dancers," one man and two girls, will be seen shortly under the direction of Horace Golden, producer of Russian dance acts.

"Molly and Her Pals," a musical sketch, opened in Newark on Monday, produced by Walter Brady, who staged "Flo-Flo" and other shows. The offering has a cast of five men and one woman.

"I Want My Rent," a new sketch produced by Ned Dandy, with Fred and Peggie Pymm and company, will open this week.

Billy De Have, the comedian, will be seen in vaudeville with a new sketch called "The Phantom Melody," written by himself. He will be assisted by Louise Baer, a soprano, and "Ramonda," an Australian left-handed violinist.

SHERRI REHEARSING REVUE

Andre Sherri is rehearsing the cast for his new revue, to open at the Bluebird Cafe, Montreal, fashioned along the lines of the Palais Royale, and to be run on the same policy. In the same cast of the revue will be Vanda Hoff, Mario Villani, Julia Gifford, Del Marie, Earl and Marie Gates, Eve Hackett, and a chorus of twenty-four girls.

START FEMALE POOL TOURNEY

A female pool tournament is to be held at the N. V. A. club. Details will be arranged when one dozen contestants have signified their willingness to participate. A prize will be given to the winner. Dora Joyce and Alma White are the first two names on the list.

EDDIE FOY FINED \$80

CHICAGO, May 11.—Eddie Foy pleaded guilty to a charge of violating the Illinois Child Labor act and was fined \$80 here last week. He was arrested here last March for permitting his children to perform in vaudeville.

CORTEZ AND PEGGY SPLIT

Cortez and Peggy have discontinued their dancing partnership of almost five years' standing, and Cortez has gone to Spain for two months. They may resume partnership when he returns. He sailed May 15.

TAITS ENLARGE BILL

SAN FRANCISCO, Cal., May 15.—Tait's Cafe has added The Venetian Quartette, D. Carra, F. Figone, A. Cocchetti and J. Corral to its program for four weeks after their first appearance at the cafe.

HUMPHREY IS IN TOWN

Tink Humphrey jumped in from Chicago last Saturday in company with Willie Jackson.

MEYERFELD TO RETIRE, IS REPORT

GOING TO EUROPE SOON

SAN FRANCISCO, May 15.—There is a strong report here that Morris Meyerfeld, former president of the Orpheum Circuit, is gradually relinquishing his active control in the circuit's affairs.

This report is borne out in part by his recent announcement that he intends to make an extended trip to Europe, leaving here before the month is over. And it is also rumored that, before his departure for Europe the announcement will be made that he is no longer to take any active interest in the affairs of the Orpheum combine.

Last Sunday, Charles E. Bray, Western manager for the Orpheum circuit, recently appointed to succeed Fred Henderson, who resigned, arrived here to establish his headquarters. His offices will be in the Orpheum Theatre here, and, in addition to his other duties, he will act as general representative of the newly consolidated Orpheum Circuit.

Bray's managerial supervision will cover all of the circuit's theatres in the territory West of Winnipeg and Denver, taking in Vancouver, Seattle, Victoria, Portland, Los Angeles and San Francisco. In a large measure, he is assuming many of the duties that would have fallen to Meyerfeld had he remained here and continued to act as head of the extensive circuit he was so active in organizing.

However, Meyerfeld will remain head of the Orpheum Theatre and Realty Company, which owns the Orpheum Theatre here.

MISTAKEN FOR DESERTER

SAN ANTONIO, May 14.—Eddie Fredricks, of Fredricks and Palmer, was arrested here recently as a deserter from the Sixth Division of the American Army, in mistake for a fellow by the name of Carroll, who has been A. W. O. L. since the A. E. F. occupied Germany.

Two secret service men grilled Fredricks and his wife, Ollie, one of the Piroscotti Family, for over an hour. The team was with the Overseas Theatrical League and mentioned that several officers knew them, among them being Colonel Kromer. The detectives finally agreed to have Fredricks report to the colonel at Fort Sam Houston in the morning and, upon his appearance the following day, he was immediately released.

CAN'T GET TRANSPORTATION

Pauline's Leopards, which have been playing through the French and British West Indies, arrived in this country two weeks ago, but Pauline is still in Barbados, being unable to secure passage to this country as there are no passenger boats available. She has summer dates in this country which should be filled.

JA DA TRIO RE-ORGANIZED

The Ja Da Trio, which split following its engagement at the Palace recently, has been reorganized. Stuart Allen, of the Jimmie Hussey act, will be in the new combination, with Chester and O'Brien.

POWERS' ELEPHANTS GET ROUTE

Powers' Elephants, which have appeared continuously at the Hippodrome since 1905, have been signed for a route over the Pantages time, opening at Cleveland, Ohio.

SHEA TAKES OVER BOOKINGS

Jack Shea has taken over the booking of the Mozart, Elmira; The Cortland, Cortland; The Family, Rome, and the Quirk, Fulton, New York State.

MARY MARBLE BANKRUPT

SAN FRANCISCO, May 15.—Mary Marble, formerly of Chip and Marble, filed a voluntary petition in bankruptcy last week in the United States District Court, as the result of an unsuccessful venture in the restaurant business in Waco, Texas. She places her liabilities at \$12,977.33 and assets at \$350.

With Miss Marble, who in private life is Mrs. John W. Dunne, of Oakland, in running the Alamo Grill, were her husband, John W. Dunne, and Clarice Vance.

Of the liabilities, \$700 is owing to the Frank Hayden Company of New York for costumes; \$6,465.58 to W. W. Seeley, of Waco, and \$5,812.25 to various Waco grocery firms, for provisions.

LEADER'S VIOLINS STOLEN

A thief broke into the dressing room of William McElwain, orchestra leader at Moss' Hamilton Theatre, last week, and stole two violins valued, together, at several hundred dollars. One of the performers on the bill said he noticed a man carrying two violin cases out of the theatre, but did not think anything of it.

Nothing else in the room was touched, although another violin, that belonged to one of the musicians, and is worth \$300, was there.

GOING TO AUSTRALIA

Bailey and Cowan, with Estelle Davis, appearing on the Keith circuit at present, have been signed by Hugh McIntosh to appear in Australia. Their contract calls for twelve weeks. They are to headline all bills in which they appear. Cowan has also been signed by McIntosh to write special music for shows which he will produce. They sail June 22 on board the S.S. Ventura.

PUTTING ON KIDDIE SHOW

B. S. Moss has donated his Hamilton Theatre for a benefit performance to be held next Saturday morning, for the New York Clinic for Speech Defects. The "Kiddie Review of 1920" will be the show presented by a cast of children ranging from five to eleven years old.

SAIL FOR SOUTHAMPTON

Morris Adler, pianist; Irving Lenett, violinist; Max Brush, drummer; Jack O'Brien, cellist, and George Kessler, a mirimba player, sailed last Saturday on the Philadelphia and will play at the South Western Hotel, Southampton, for the celebration of "Flower Day," May 24.

MADE A KEITH TREASURER

TOLEDO, Ohio, May 17.—E. A. Chamel, formerly treasurer and assistant manager of the Stair and Havlin interests and more recently secretary for the Knights of Columbus at the Great Lakes Naval Training station, has been appointed treasurer of Keith's Theatre, this city.

NEW PORT AND STIRK ROBBED

The apartment of New Port and Stirk, at Yandis Court, was robbed of clothing and jewelry during the team's absence at the theatre last week. Several articles of value were taken, including stick pins and cuff links.

BURT MELROSE HAS A SON

Burt Melrose, who is appearing at the Palace this week, is the father of a ten-pound boy. The mother is known on the vaudeville stage as May Mack.

DIXIE BOYS COMPLAIN

The original Dixie Boys have filed a complaint against another act known as the Dixie Boys for infringement of the use of their original title.

FILM STARS FORMING ACT

Virginia Pearson and Sheldon Lewis will be seen together in vaudeville shortly. They are now rehearsing the act, a dramatic comedy sketch.

VAUDEVILLE

PALACE

Ten acts make up this week's bill with six appearing in the first half. Fritzi Scheff, headlined and scored. With Roscoe Ails and Jack Duffy on the program, the "Shimmy" lovers got their fill and Lew Brice shook a bit to even up matters.

The pictures opened and were followed by Brown, Gardner and Barnett, two men and a woman, who offered a series of songs, dances and piano playing. The man at the piano also delivered a comedy song closely resembling an English version. This just got over and it would be advisable for him to tone down on his noisy playing. An "Apache" number with a neck swing closed the act.

Espe and Dutton should stick to their acrobatic and cannon ball juggling, as this is their forte and leave comedy talk to those who know the art of delivering it. The comedian forces his comedy to such an extent that, at times, it was nerve racking, with speeches such as "I will now undress the audience." The act is an old-timer and, with more acrobatic novelties they would do much better.

Buzzell and Parker was the first act to make a favorable impression, as Eddie Buzzell is a light comedian who puts over his material like a veteran and gained a solid hit through the manner in which he delivered his goods. In Peggy Parker, he has a partner that held up her end in great style and the act is one continuous round of mirth, with a few dances that were excellently delivered. The offering is refreshing and scored a deserved success.

Bernard and Duffy had things their own way from the start and continued to interest their listeners with a budget of timely comedy songs. Duffy is a splendid song delineator who gets every ounce of good out of his numbers and occasionally puts in a few wriggles that caught the fancy of all. A double dance finish sent them off with a huge hit to their credit.

Lew Brice, assisted by Adelaide Mason and Rube Beckwith at the piano, presented practically the same act as on his previous visit about a year ago. The act is slow in starting, but manages to get going after Brice and Miss Mason dance. As an encore, Jack Duffy and Brice did an impromptu bit that was a howl. But, it was in bad taste when Brice mentioned the fact that his sister Fanny and the baby and the "Master Mind," meaning Nicky Arnstein, would be glad to learn of his successes to-day.

Henrietta Crosman and Company presented a playlet called "Every Half Hour" and while Miss Crosman was on view, the act was interesting. Many liked the skit and it is further reviewed in the new act department.

"Topics of the Day" opened the second half.

Bert Melrose has added several new bits to his acrobatic pantomime. The "Musical Saw" number needs rehearsing and one number would have been sufficient. But, after the act proper, he went to "One" and gave another selection. Melrose and his famous fall from the top of four tables won exceptional applause as did also the comedy introduced while building up the trick.

Fritzi Scheff, with much more weight than she showed on her last appearance, sang admirably. In fact, her voice seemed to be improved. She sang four numbers, concluding with the famous "Kiss Me Again" number and took several bows.

Roscoe Ails, assisted by Midgie Miller and a Jazz Band, were a riot with their well known dances, comedy and songs. Ails is a good eccentric dancer and Miss Miller displayed a brand of legmania that was sensational. The band played well and the "Laughing Trombone" stood out.

Everet's Novelty Circus closed the show and the antics of the monkeys caused much laughter, considering that only half of the audience waited for five minutes before their card was flashed. J. D.

SHOW REVIEWS

(Continued on Page 10)

ORPHEUM

Anderson and Yvel have a snappy skating act. The girl looks pretty in several changes of costume and has personality and "pep." A one-legged whirl by the man brought a hand and the burlesque on an Egyptian dance, laughs. The volplane at the finish sent them over, in the number one spot.

Jack Lavier has a personality and style of working all his own. He comes out in "one" and asks for the circus. They then let down a trapeze, and Jack "guys" it himself. Climbing up by means of a cane he carries, he then makes some awkward attempts at tricks which, with his running fire of comment, provoked many laughs. He does a balance with a rocking chair for a finish. He was well liked.

Sam Liebert and company, in the old Aaron Hoffman act, "The End of the World," also played under the name of "Tobitsky," by Alexander Carr, and later by Sidney Sheppard, did not get the number of laughs he should have. Many of the expressions are now old and, having been heard many times, fail to register. Several lines have been changed somewhat also. The "tag" is much weaker than the original, and let the act down to an awful flop. The two juvenile parts were well played. Liebert should not remove the wig for the curtains. There is no reason for it, and it destroys the impression of the character.

Harry Hines, with the same act he used at the Palace, got over strong for a brace of laughs.

Mabel and Dora Ford have improved their act considerably since the writer saw them. The jazz band is much better and not nearly as noisy. They are dressed in square cuts and play for the most part with muted instruments. The preponderance of strings over the brass was pleasing in its effect, and the violin solo, with the cello obligato and piano accompaniment, made a hit. The girls had beautiful costumes and their dancing was the quintessence of art and grace. This was particularly noticeable in the Eddie Leonard number to the music of "Ida," and the "essence." While the girls were changing, the orchestra played a medley, including the sextette from "Floradora," and "You're Just My Style," sung by Toby Claude in "The Chinese Honeymoon," in a classy manner. In wonderful costumes of black, the Ford Sisters did solo and double clog dances, and finished the first half strong. If there are any girls who can equal these sisters of a famous family of dancers in this particular line, they have never been seen by this reviewer.

Tracy and McBride have a lot of "hokum" and old material which may account for the fact that they did not get over. The girl is clever, and the boy dances a few steps fairly well. But, such old babies as "you have a funny look, but I didn't give it to you," and "your mother must have been awfully fond of children to have raised you," did not help, and "fell in the trough."

Clifford and Willis were their usual hit. Although the spot was not any too good, they held it down nicely.

Venita Gould did imitations and impressions of Grace La Rue, Sam Bernard, Fay Bainter, Julian Eltinge, Bert Williams, Elsie Ferguson, Al Jolson and Eva Tanguay. The best were Bernard and Bert Williams.

The Rigoletto Brothers, now billed as Charles and Henry, with the assistance of the Swanson Sisters, closed the bill. The act is not as pretentious, nor as good as it was formerly, though this is not due to the girls, who are pretty and clever, and registered.

The poses and muscular display is not classy, and is disliked by the women in the audience, one of whom said, "Oh, I don't like that." H. W. M.

BUSHWICK

Hubert Dyer and Ben Coyne, in their comedy knockabout acrobatic act, opened the show and registered a hit. The act is composed of some roman ring work, done by the "straight," and a lot of hokum tumbling performed by the comic.

Jack Patton and Loretta Marks well deserve their billing of "Just Cause," for these two have developed wonderfully since last we had the pleasure of seeing them, some two years or so ago. They work with more ease and finish than before, and their personalities are as appealing as ever. They satisfied the audience to the extent of taking and encore and a few bows, a very creditable showing for a number two act of this kind.

Grace Huff and her company offered a comedy playlet entitled "Just Like a Man," which was a surprise. Opening with a touch of conventional comedy, it soon showed a surprise in the way of dramatics, only to further deceive the audience by turning into a comedy. The twists and turns of the story are the redeeming features of the act, the story of which would otherwise be commonplace and ordinary.

It tells of a young husband, a conceited jackass, who imagines that the women of the world are madly in love with him, only to discover that they have been laughing at him and he has been too dense to realize it. Miss Huff acted her part in a most satisfactory manner and the supporting company, including Ralph M. Remley, gave excellent assistance.

Ralph Herz, past master in the art of entertaining, ambled through a very pleasing routine of song-recitations, serious and comic, which pleased the assemblage to the utmost degree that it was possible to do so, and took an encore, a few bows, and made a little speech. All of which goes to show that, if Herz were minded to, he could stop the show cold. But, on Monday afternoon, he evidently was satisfied with demonstrating that he could if he wanted to be funny or serious, as it pleased him to be.

Winston's Water Lions and Diving Nymphs probably stand alone among aquatic acts, for it is not an exhibition of trick routine, but a lesson in the control of the human mind over the animal. The nymphs and lions competed with each other in aquatic skill and tried to outdo each other. The result was both entertaining and educating.

Miss Juliet followed in her clever one-girl revue, in the course of which she offered imitations, impressions and ideas of how different people would do different things. Her imitations, including Al Jolson, Sam Bernard, Louis Mann, Irene Bordoni, Grace La Rue and Eddie Leonard, among others, were not only true to voice, gesture and mannerisms of those she impersonated, but succeeded in stopping the show completely. She was called upon to do some half dozen extra impersonations, to which she responded most readily.

Eva Shirley and Al Roth, aided by "Fid" Gordon's jazz band, succeeded in repeating Miss Juliet's success in a measure. She stopped the show by a combination of circumstances that put things in her favor. Al Roth is a clever dancer and shakes a wicked shimmy. Gordon's boys can play and Gordon does an eccentric dance, while playing the violin, that helped.

Eddie Bordon and "Sir" Frederick Courtney kidded around for a few minutes and amused some of the folks all of the time, all of the folks now and then, but not all the folks all the time. Hokum, that's all, and not so good as he used to hand out, either.

Maria Lo and her company of poseurs closed the show with their excellent porcelain art pictures. But, sad to say, the audience did not stay. S. K.

RIVERSIDE

The Royal Gascoignes, with the clever tumbling dog, opened the show and started the bill off in fine shape. The dog is but an incident in the turn which consists of some remarkably well executed juggling bits by the man who also contributes a clever bit of patter.

Leon Varvara, a slim youth, played a number of popular selections upon the piano, and also attempted a bit of talk introducing his numbers. If he intends to retain this portion of the act he should consult a vocal and nasal specialist immediately, for not only was a great part of the talk unintelligible, but its nasal quality was far from pleasing. He plays fairly well, but has the common fault of playing with too much force.

"Under the Apple Tree," a George Choo musical playlet, featuring John Sully, did fairly well in the third position. The act is well staged and finely costumed, but it is lacking in both the dialogue and musical sections. The tunes, while pleasant, are not catchy, and with brighter dialogue the act's value would be immeasurably increased. Sully as well as Miss Rosevere make the most of their lines, but both would show to far greater advantage in a brighter and faster moving vehicle.

Solly Ward, a comedian who is a sort of Louis Mann and Sam Bernard combination, closed the first part and scored a hit of big proportions. Ward presented a little comedy entitled "Babies," which gave him ample opportunity to display all of his laugh-provoking ability, and he did not miss a point. The piece is based on the familiar quarrelling husband and wife, but its novel situations and the manner in which Ward and his supporting company handle the lines made it a laughing hit from beginning to end.

The acts that followed "Topics of the Day" evidently did not see the clever paragraphs of the screen weekly because two of the witty lines shown were repeated in acts following, and thereby lost their value. A study of the screen by the acts would not be amiss—during the past few weeks there has been considerable repetition.

Janet Adair sang a number of special songs as well as one or two published numbers, and her pleasing style and charming manner won her much applause. A "Blues" number as well as a finely rendered comedy colored number was particularly well received.

Elinore and Sam Williams are showing the same act that they presented at this house several months ago, but it is a much improved offering. There is a lot of new comedy material introduced which Miss Elinore put over in great fashion, and Williams has some new songs which were finely received. The act moves along at a great clip and the comedy finish won it numerous recalls.

Jack Norworth, who is being headlined, needs a new act, for his present vehicle, in which Miss Adair appears for the final number, is far below Mr. Norworth's usual offerings. This does not mean that the portion in which Miss Adair appears is poor; in fact, it is the best portion of the act, and is all that kept the interest from coming to a dead stop. Norworth opened with his old singing waiter bit, a number not only familiar to almost all vaudeville audiences, but also better done by other singing comedians. Norworth's singing voice, never one to enthuse over, has not improved with age, and his usual natty stage appearance seemed strangely lacking. Norworth in the past was something of a fashion plate, but his present stage costume of blue coat and vest and light trousers, far too large for him, gave him a singularly elderly appearance. If Mr. Norworth hopes to retain his present vaudeville position, he should start putting together a new act immediately.

Maude Muller and a jazz band closed the show. The band is far from tuneful, and Miss Muller, who sings and also does a bit of clowning, failed to hold her audience until the act's finish. W. V.

VAUDEVILLE

ALHAMBRA

Topics of the Day opened the show, instead of following intermission, as is customary. The news reel was placed down to follow the last act.

Enos Frazere started the vaudeville by almost stopping the show. The applause was kept up by the audience after the lights went up for the second act, but Frazere refused to take even one bow. He certainly deserved all he received and more, for he sure does work that has never been equalled as yet on the flying trapeze. The jump in air and catch by the heels is a hair-raiser, and the others bring gasps easily enough.

Florence Hobson and Eileen Beatty have taken out the "Farm" number which was in their offering last week, and replaced it with a comedy number about "hating handsome guys." The girl at the piano could improve vastly by not grinning so often, especially as she does it in the wrong place most of the time. She could also dispense with a few of the flirty mannerisms to good advantage. Another improvement could be made in the piano duet, by using a number that would show ability, if they really possess any.

George Kelly and his capable company went over for a big hit with their playlet, "The Flattering Word." The offering is, without a doubt, one of the cleverest to be seen and adds to the credit of Kelly, programmed as the author of the act. The comedy is the type that is rare of late, for it requires a certain amount of thinking on the part of the audience to get it. Audiences, in vaudeville at any rate, seem to have fallen out of the habit of thinking lately.

Sylvia Clark is now combing her hair differently and wears gowns that become her exceedingly well. In fact, the "Klasy Klown" seems to look younger than when she first made her debut. She opened with a number about the "Midnight Frolic" which she and her family hold in their home every night and then offered a ballad in very pretty style. The cabaret bit, "It's Hard to Do the Shimmy When There's Moider in Me Heart," was a scream and the burlesque with the "Phnoo-num Bird" scored heavier than ever. She's a tireless worker, is Sylvia Clark, and also the kind that none tire of seeing.

James C. Morton and his family closed the first half and held them in for bows and a long encore comedy bit between Morton and his son. Jim Morton did a longer dance than usual and, judging from the results, more would be welcome. The act was one of the comedy hits of the show.

James F. Kelly and Emma Pollock followed a speaker for the Postal Workers, who made a plea to the audience. The old-time bit towards the close of the act was the best part of the offering and more like it would be an improvement over the start of the act. They went over for a big hand at the finish.

"We've got to hand it to Harry Carroll for one of the best 'big acts' in vaudeville. 'Varieties of 1920' is more than a musical girl act. It's a miniature production. The music, especially, smacks of a legitimate musical show. And to make it still more interesting, Carroll is actually developing a voice that sounds tuneful. Grace Fisher, the prima donna, is exceptionally good, even though she is red-headed. Harry Miller is a neat looking young chap, delivers a song effectively and dances well. Higgins and Bates, a sister team, come in the same category with Miller as to dancing. The chorus of six is pretty and also talented. The act stopped the show cold and, after a few encores, Carroll did a buck and wing number with the other Harry. Carroll dances much better than he sings. He was called back for a speech, which he caroled in a Carroll manner.

Mijares and Company closed the show, amid a few walk-outs. They have a novel high-wire walking act and it's routined well.

G. J. H.

SHOW REVIEWS

COLONIAL

Robilio and Rothman, in a strong man act, opened fire by lowering an applause barrage that took effect. The audience was taken by surprise at the ease with which they performed their routine of hand-to-hand balancing, lifts and holds. They worked fast and did not pause to take breath. They were encored, unusual for such acts, and deservedly so, for, despite an incoming house, they had the attention and interest of all.

Davigneau's Celestials, presenting, according to billing, Borromeo, without his title, and Men Toy and Shun Tuk Sethe, in a blending of oriental and occidental music, song and dance, were slated for number two spot, a difficult position for them, as they require a full stage, and so were somewhat handicapped. They worked the same as ever, but were not given their just measure of plaudits.

Robert Hyman and Virginia Mann offered a playlet which, according to the billing, was supposed to be a farce. While it contains many comedy lines, some situations that are farcical and an idea for a farce, it was far from being one, inasmuch as the action does not progress fast enough. However, credit should go where it is due, and the couple who handled the leading roles did excellently in them and were ably assisted, the net result being a good sized hit.

Belle Baker, she of the plaintive voice, cuddle-up personality and mannerisms all her own, held the fourth position, being retained at the house for a second week. She delivered a series of songs which were heartily applauded by an audience well acquainted with her. She was encored several times, but did not sing Eili Eili, as is oftentimes the case when she is repeatedly called back.

Anatol Friedland and his aggregation of beautiful women came next. Friedland, who kept up a running fire of conversation all through the act, admitted that he knew how to pick 'em and, believe us, buddy, he sure can. The whole crew worked hard and soon had the boat swinging windward, and the skipper, Friedland, had to come forth and deliver a speech of thanks in behalf of his company.

After intermission and the usual attempts at humor and wit that are displayed by the weekly wiseacre, came.

Joe Bennett, a fellow in blackface, whose talent is in his feet. And some feet he has, too! He scored very easily and had an easy time doing so. More power to him. For a full detailed revue, see "New Acts."

Jane and Katherine Lee, the baby grands, delighted the hearts of young and old alike. These two little picture stars are equally successful as vaudeville headliners. Their vehicle is written just to give them a chance to show their cleverness, and show it they did. Jane was always on hand with some impromptu bit of humor and no situation got by her. To prove her showmanship, young as she is, when she accidentally fell while pushing the couch around, she turned her fall into an extra laugh. They have added an encore scene that is funny, and won approval. Bill Phinney still directs.

Burt Gordon and Gene Ford, in their nonsensical oddity entitled "Recital Classique," had the house in constant laughter, for everything that Gordon did won a laugh. They scored a tremendous hit, all earned too, for Gordon was in fine fettle and worked hard to get across.

Mr. and Mrs. Gordon Wilde, in their shadowgraphy exhibition, closed the show and held the audience seated until the last shadow had flashed its way across the silver sheet. They are assisted by their daughter Connie, and all of them worked with a will.

S. K.

NEW BRIGHTON

Considering the earliness of the season, the fact that only about one hundred or so patrons attended the first performance of this theatre on Monday afternoon wasn't such a bad showing after all.

George Robinson has remodeled and redecorated his house and, while it was always an attractive theatre, it is now more so than ever.

Ben Roberts is working again for the first time in two months, he having been ill with double pneumonia. The rest of the orchestra from the Colonial is with him. The same stage crew of last season is here this year.

The Van Cellos opened the show immediately after the overture, and, despite the small number of patrons present, shook quite a little applause out of them for an opening act. Their risley work is very good.

Nelson and Cronin shook 'em up some more with a fast routine of songs, delivered in a snappy manner. The boys know the value of delivery and have arranged a good repertoire.

Maurice Diamond and Lola Girlie, with David Franklin conducting from the pit, offered their artistic dance routine. Lola Girlie gets better every performance and every performance one watches it seems as though it is impossible for her to be better. The girl is a natural toe-dancer and displays her ability in that line every minute she is on stage. Maurice Diamond, with his specialty work, pulled enough applause for an encore.

Joe Cook offered his one-man vaudeville show. His comedy registered rather weakly at times, due to the few present, but, on the whole, it went over very nicely. The closing saxophone bit is one of the funniest pieces of business in vaudeville.

Sheila Terry, with Gatti Jones and Harry Peterson, closed the first half. Miss Terry, with her warm personality; Jones with his dandy dancing, and Peterson with his pleasing singing, make up a great trio and went over for a hit.

Keegan and Edwards led off in the second half and took three encores out of the audience. That should be "nuff sed," for that is going some.

Harry Langdon and company, with "Johnny's New Car," were just one laugh after another. Between Langdon and Cook on the same bill, about the most original and cleverest comedy bits can be seen in this show this week.

Trixie Friganza told all about the "Surprise Party," and took more laughs out of the systems of those present. Trixie is always entertaining and was so on Monday afternoon.

The Aerial Valentines closed the show. Their offerings is novel among acts of its kind, and not only held them in but went over well.

G. J. H.

OUT OF PALACE BILL

Buzell and Parker were forced out of the bill at the Palace on Monday of this week, when the latter member of the team suffered a severe attack of throat trouble.

CLAIMS PHONOGRAPH BIT

Adeline Francis has filed a complaint against Jack Northworth for using the phonograph bit, which she claims to have originated.

SELZNICK SIGNS WRITERS

The screen rights to the works of ten novelists, playwrights and short story writers have been acquired by Myron Selznick for Selznick Pictures. The writers include Frank L. Packard, George Barr McCutcheon, Edith Ellis, George V. Hobart, Pelham Granville Wodehouse, Frances Marion, Lewis Allan Browne, William H. Hamby, Michael J. Phillips and Roy Horniman.

ROYAL

On a plinth base representing marble and set off by two columns of the Corinthian period, with admirable lighting effects, an act was presented by Margaret Stewart and William Downing showing a number of poses representing marble statuary, mostly of the mid-Homeric era.

Dotson nearly stopped the show with his fast stepping and was an unqualified hit.

Bert Errol further verified the initial impression made when reviewed by the writer last week that he has a wonderfully trained voice and is one of the very best singers among the female impersonators of to-day.

Santos and Hayes duplicated their usual laughing and applause hit. Jacque Hays was in exceptional voice and registered most strongly on a bill that carried a preponderance of singing.

"Vanity Fair" is one of the very best girl acts, both in the costuming, which would have done credit to Ziegfeld, and in the dancing and staging, where the master hand of Wayburn is most noticeable. There was lots of "pep," good dancing, fair singing and an abundance of pretty girls. The one in the costume bit, dressed in "a little bit of lace," has a good figure that Sennet must have missed and she made the most of it. The implied business at the exit was neatly and cleverly executed. The solo dance by the man, to "Yama Yama Man" and "I'm a Yankee Doodle Dandy," with the front and back kick, was clever and was rewarded by applause. The two girls doing solo and double dances were pretty, graceful, shapely and an acquisition to any act or musical comedy.

Herschell Henlere, with the girl in the act unbilled although she is of material aid, made such a hit that he was forced, after having taken many legitimate bows, to make a speech of thanks and beg off. He plays the piano well and has a pleasing, telling personality.

Mrs. Gene Hughes and Company, in "When He Came Back," has not the punch in this act that has marked some of her previous sketches. If memory serves aright, the name of her preceding sketch was "Gowns" and it was a much better vehicle. In fact, ever since she appeared with her husband, Gene, in "The Baby Grand" and later in "Suppressing the Press," this present skit seems the weakest, both in material and support. The girl playing the French part appeared to wear a wig. At any rate, the hair was dyed a jet black and accentuated her slender face and lines. In the scenes which were supposed to be emotional, many laughed, as the girl was not clever enough to make the pathos seem real. Whether Edgar Allen wrote the line as it is spoken by Mrs. Hughes or not is impossible to tell, but "It is me," from a character which does not call for ungrammatical expressions, should be changed to "It is I."

Rae Samuels, to use the stage vernacular, "mopped up." With all special material she worked with vim and abandon and put over "Broadway Is Not Such a Bad Place After All," "How Do They Fall for Those Guys?" "He's a Darned Good Man to Have Hangin' Around" and a rube number to vociferous demonstrations. A parody on the Vamp for an encore and a special number, "I'm Wild About Moonshine," were a riot. After singing a called for published number, she made a speech saying that she had no more encores.

The Briants do the best dummy act seen since the Three Marvels, years ago. The switching of the dummy head was cleverly accomplished, the falls hard and the snap-up to the shoulders perfect. They held them in nicely and, closing the bill before the pictures, were a hit.

H. W. M.

GOING INTO CHICAGO

Anton Scibilia's musical comedy "50-50" limited, in which Herbert Corthell is being starred, will go into Chicago late in June or early in July for a summer run.

VAUDEVILLE

PROCTOR'S 58th ST. (Last Half)

Silver and Berger, two blackface comedians, open in Chinese costumes with a published number. Some good comedy talk after the style of Moss and Fry follows. Harmony singing at the finish sent them over nicely.

Hazel Boyne, a very shapely blonde, puts over her songs in an artistic manner and shows a number of changes of costumes. The last number where she "takes off a little bit," following successive choruses of the song, showed her in black tights and a bodice of black spangles. It was very striking and she took several bows.

Leonard and Willard, in front of a special drop showing a hotel known as "Seldom Inn," have a refreshing line of talk that owes its punch and success mostly to the ability of the girl who, by the way, is the best ad. lib. style comedienne seen in many a day. She works as though she enjoyed it, which has its psychological effect on the audience.

The Haunted Violin is weak. Worked after the manner of the "Magic Kettle," it is not as consistent. A woman's voice coming from a kettle is certainly never within the realms of possibility than a woman's smothered voice coming from a violin. Seated in a stage box, it was impossible to distinguish the answers, although a very old and published code was used. The questions were asked too quickly and, at times, were as unclear as the answers. The transition of tone from the actual playing of the violin to the mechanical transmitter, was distinctly noticeable and sounded as if coming from a phonograph.

Maker and Redford have a line of talk following which Redford does a single song, the elimination of which would never be missed. Redford says he feels he "sang the song terrible," and he guessed it correctly. Outside of this one number, the act is not bad. Miss Maker looked well in a short black dress, with a red ostrich plume fan and did some exceptionally good high kicking. They went over well.

Dave Ferguson and Company have a wonderfully illuminated drop showing Broadway from Times Square. It is very true to life and well painted. Dave sings a song illustrative of Broadway types, and the various characters enter at psychological moments and go through bits of dialogue with him. The Irish cop was reminiscent of the days of Harrigan and Hart and was well played. The "Snow-bird," the "Legit" and the girl were capably acted. But the dialogue with the girl seemed long and a minute or so might be cut profitably. It seemed a shame to spoil the impression at the finale with the harmony attempted, for it was very poorly done. H. W. M.

AUDUBON (Last Half)

Ben Jackson had a very good show to offer his patrons and most of them took advantage of it.

Radford and Winchester opened the vaudeville portion of the bill with a comedy juggling turn that was a riot in the first spot. The stunts are well done and the comedy, most of which is put over with the audience throwing balls to the comedian, was a howl.

Ted Doner still holds down second position, although he could easily give a good account of himself in a spot further down on the bill. He has the same opening and practically the same routine he offered last season. But it will not fail to please. He has a pleasing personality and, when it comes to dancing, is Some Boy. His imitations are very well done, and his own dance sent him off to a great hand.

Alan Brooks and Carol McComas, assisted by the Japanese valet who was seen with Brooks in his "Dollars and Sense" offering, offered a new playlet by Brooks, the name of which was not programmed or billed. It was one of those "high-brow" psychology affairs and had no difficulty in scoring one of the big hits of the bill. Miss McComas, formerly on the legitimate stage, is an excellent partner for Brooks and the playlet will fare well. It will be fully reviewed under New Acts.

Regal and Mack followed the Fox news reel with their "Book-Shop" offering. Although a great many of the lines they are using are old by now, they had no difficulty in getting laughs. The song and dance bits were well done. We don't remember Regal using the "button" gag in which a button falls from his coat, but it was one of the big laughs of the act. If it was intentional, it is a clever bit and shows showmanship. If it was unintentional, it should be put into the routine permanently.

Lou Holtz worked up after a while to the hit of the show. Considering that it was the second performance he has given in vaudeville in a year or so, and with a new act, he is to be given credit. A review will be found under New Acts.

The Versatile Sextette recently played a full week here and this was a return engagement. The combination is a big favorite at this house. G. J. H.

SHOW REVIEWS

REGENT (Last Half)

With a well worked out routine of strong arm and perch stunts, which are both sensational and interesting, the Burt Brothers opened the show. Several of their stunts were unique and earned considerable applause. Both worked hard and with precision, never miffing their routine. This act should always find a welcome spot in the better class houses as an opening turn.

Haig and Laver, two men, had everything their own way in second place. Their offering consists of a well rendered routine of gags, interspersed with a song or so and topped off with several exceptionally well rendered whistling bits. This act went over strong and the boys, after taking several curtain calls, were obliged to give an encore.

One of the cleverest sketches seen in a long while was offered by Coogan and Weber. The action takes place before a special drop in one and has to do with the love tax, which by the way, is something entirely new in these days of H. C. L. Both performers handle their material well. There is a laugh in every line and every laugh a hearty one. This act should soon make the two-a-day. They took a good hand.

Chick and Tiney Harvey brought home the bacon, largely through the work of a "plant." The latter was an elderly lady who frolicked about on the stage like a girl of sixteen. As for the first-mentioned performers, they would find it very hard, if not impossible, to get their material over if not for the support of their "plant." However, the act as a whole seemed to please and was given a fair hand.

Next came Hibbert and Malle, two neat appearing young men in street attire and with decidedly Southern accents. They have some clever gags and know a thing or two about putting their material over. This offering is filled with good hearty laughs. A big time number from start to finish. They took one of the biggest hands of the evening.

Mappella and her Hawaiians closed the show. This type of act is fast losing favor. However, it was well received at this house and scored heavily. E. H.

PROCTOR'S 23rd ST. (Last Half)

Gypsy Meredith and Company opened the bill with some comedy talk and a number of acrobatic feats neatly performed.

Johnny Fields then appeared in a "memory" act that has them all stopped, "In-aud," "Memora," "Histora" and the rest. He has them all at his tongue's end, "Give you poison, I'd take it," "Pants ripped," "Lay eggs on the table," "Must have had Bright's disease," "Slipped on a cake of soap," "When a Chinese baby is born, they don't allow the mother in the room," "Wife is half a woman and half a tree," "Bitter End," and others. Somehow or other, we missed Apple Sauce." But, Johnny cut his act at the supper show so, maybe that's the reason. The recitation, "The Woman," is full of sentimentality and goes from such into another venerated classic, "If love was a thing money could buy, the Jews would all live and the Irish would die," following which Johnny went off in a manner to personally illustrate the last word.

Jolly Wild and Company have a snappy act full of bright lines and good clean comedy. The three who contributed to the hit were all capable. The girl looked well in a low cut evening gown. They were a hit.

Mabel Burke and Company sing the old songs and the new after the style of the "Song Shop" act. Miss Burke has a pleasant voice and dances gracefully at the finish of the act. Several bows were taken.

Coley and Jaxon went over nicely with some comedy talk, but should eliminate that "dog backed right up to a tin can" gag. It is unrefined and spoils an otherwise clean act. Their harmonization of Eddie Leonard's "I'm Goin' to Live Anyhow 'Til I Die," song was good and pulled a strong hand at the conclusion, which brought a song and dance encore that was a hit.

Lloyd and Wells duplicated their usual number of laughs and their singing and dancing found much favor. They are now using a clarinet for bows. The girl in the act was out when reviewed.

Laura and Billy Dreyer, with beautiful stage hangings and more beautiful costumes opened with a double back-to-back dance, showing stepping that could only have resulted from years of practice. Billy did a single in which he jumped, kicking his heels three times in the air. The orchestra seemed too slow. Laura looked pretty in a change of costume and danced cleverly. A double waltz closed the act. They showed ability and class. H. W. M.

HAMILTON (Last Half)

Daly and Whirlwind started the evening's festivities with a dance act that is speed from the word go. A waltz, fancy one-step and whirlwind novelty comprise the offering. It went along much the same as a machine gun goes, just a quick rattle all through. They scored heavily, declining an encore.

Dunham and Edwards, two divergently contrasted specimens of humanity, offered a song and talk turn that amused immensely and took another big hit away with them. These fellows are built like a battleship and destroyer respectively, and a lot of their talk concerns their figures and flesh, in the latter of which one of them is sadly lacking. The stouter one of the pair does a burlesque female impersonation which elicited screams of laughter from the audience. They sing well enough to escape being noisy, but it is their contrasted build and the fun they poke at each other that is the meat of the act.

Frawley and Louise presented a cleverly written and played skit laid in a hotel lobby, the characters being a cigar stand girl and the night clerk. Frawley is a comedian with personality and ability to get a laugh out of the mere motion of his head and he had the audience holding their sides. Louise looked well and lent able assistance as the blonde, blasé cigar stand keeper. But, it is Frawley who is the act.

Willbur Sweatman, king of clarinetists, held the fourth position and what he didn't do to that show couldn't be done. He took three encores and still they wanted more. But he declined. Sweatman, aside from his ability as a musician and dancer, or as a showman, has remarkable endurance and lung power, which was manifest by the manner in which he played four long selections in rapid succession without removing the instrument from his mouth.

J. C. Nugent, with a monologue that contained a lot of subtle humor, was fifth. He got laughs here and there, but the majority of his material had a twist to it that the audience failed to get, somehow. There is a depth to it that the audience did not have time to fathom, for he shot it across very rapidly.

McWaters and Tyson closed the vaudeville. Their offering was accorded a good reception. They were forced to make a speech of thanks.

A recruiting feature by the Tank Corps, a Lloyd comedy and an Elsie Ferguson feature, "His House in Order," closed the show. S. K.

HARLEM OPERA HOUSE (Last Half)

Jack Hanley, a juggler, opened the bill and sprang a surprise. He is one of the best jugglers the writer has seen outside of the headlines on the big time.

The McMahon sisters with well modulated mezzo and contralto voices, put over some old time favorites which found much favor, due to their capable rendition. For a solo, "Annie Laurie" went over big. After a change of costume, one girl in a very low cherry-colored velvet and the other in a champagne colored net, with iridescent and steel beads, sang a medley made up of grand opera and published numbers. The singing of "Rock-a-bye-Baby," without the orchestra, was nicely harmonized. The girls have voices of pleasing quality that blend well. They registered strongly.

Van and Carrie Avery, in the act "Madame Siroloin Medium," reviewed in these columns several times, went over better at this house, getting more spontaneous laughs and better hands. They were a hit.

Billie Seaton, with a very weak voice, and little sense of phrasing or rhythm, tried to put over several published numbers, but was unrewarded by the audience. In a very plain dress of silver cloth, she talks a Kelly song with a very good lyric, but which in her hands, was an awful flop because she does not sell it. "How many children have you? Two, thank you," with its attendant answer by Miss Seaton, "Don't thank me," is suggestive and should be cut. Her final number, "Good-bye boys, I'm going to be married tomorrow," was popular about five years before the war.

Following the Country Store, Canfield and Rose only went fair. This is undoubtedly a very hard spot, for not one act in the last six weeks seems to have been able to hold it down.

Horace Goldin and Company held most of them in and received many hands for his cleverness and the rapidity with which he presented the various illusions and sleight-of-hand feats. He gets the maximum of effect out of the illusions through his pantomimic ability and sense of dramatic values. H. W. M.

JEFFERSON (Last Half)

Ed and Edna Fanton should dispense with the talk portion of their act and stick to the acrobatic work. This part, most of which is done on the flying rings, is sufficiently good to get them over without their attempting any talk, especially as the gags contained in their patter are old. They also offer some iron jaw work that thrills.

The Hudson Sisters are two attractive girls with pleasing voices, and better still, they know how to deliver a number. Their routine is fair. At the supper show on Thursday the violinist who accompanies the pianist for that show, managed to ball up their music very successfully. In addition to singing, the girls also offer some dance bits and show ability in that line.

"The Prize" is an appealing sketch presented by a cast of six, of which two are women. The offering is written around a prize-fighter who has promised his sweetheart never to fight again. However, a sweet old woman who is looking for her son who ran away from home years ago to become a prize-fighter, meets him. She tells him her troubles and he tries to find her son. She also tells him she has spent all her money.

The fighter then hears of a heavyweight who is offering \$300 to any man who will stay three rounds with him. Although he is at a disadvantage, he takes the offer in order to get the money for the woman. The fight is shown and sad to say, the hero of the sketch gets a beating. However, in the midst of the fight, the old woman stops it, for she recognizes the heavyweight as her son.

Calvert and Shayne, two neat-appearing young men, followed with a routine of published songs. Both possess good voices and put their numbers over with a punch. In fact they make a singing act that should find it easy going in any house.

Jack Goldie, a blackface comedian, talked and sang and whistled, and the last pleased the audience most. He has a fair voice, and while he could use a lot of material to improve his talk, it went over well here.

Jim and Irene Marlyn are doing the same routine. Jim has as yet to learn that the sooner he acts human, instead of like a mechanical machine, the easier he will find the going. It seems as though a button is pressed for every move he makes. Their song and dance ability is only fair, in fact, is below par.

Judson Cole, the comedy magician, with his "plant," found the audience easy and gave a good account of themselves.

The Hadji Troupe closed the show with a very good routine of whirlwind tumbling stunts. G. J. H.

CITY (Last Half)

Posing acts that use colored slides have not gone out of business entirely, as Zita proved with her offering. The poses are ordinary, the slides show nothing new and the old "flag-waving" finish, in which the colors are flashed on the body of the woman was the main applause getter of the act.

The Elm City Four is a neat appearing quartette of young men who have arranged a good routine of numbers and deliver them effectively. The one big fault with the act is the finish, which is weak. Otherwise, the quartette is better than the average four seen on the three-a-day.

It is somewhat difficult to pick out all the trouble with Godfrey and Henderson's act. Their material needs a lot of improvement and they themselves have lots of room for improvement. The woman especially is inclined to overdo her work and gets poor results. At best, they won't do for more than the small time.

Gosler and Lusby, billed as Gosler and Busby through error, followed the news reel and gave a fairly good account of themselves. If it were not for the work of Miss Lusby, the act would not have gone even one-half as well as it did. She is pretty, has personality, and is an exceptionally good dancer, especially in her toe-work. Gosler, at the piano, also sings throughout the act.

Frozini was the first hit of the show, and deserved all he received and more. He is one of the best accordionists to be heard in vaudeville and has arranged a repertoire that is different from the ordinary run of such acts. A "pluggie," singing from a box, assisted toward the close with a new song.

Aunt Jemima and her Syncopeated Bakers were playing a full week here and could do so in any other house. Jemima works in tan, and when it comes to delivering "rag" numbers, can rank with the best of "coon-shouters." Her jazz band is excellent. They were a solid hit and stopped the show.

Lane and Plant found the audience easy with their songs and talk. The laughs came quickly and loudly, due to the work of the stout fellow, who handled the comedy effectively.

Santry and Norton closed the show with a dance offering which needs a lot of improvement in the way of speed. G. J. H.

VAUDEVILLE

HOBSON AND BEATTY

Theatre—Colonial.
Style—Singing and piano.
Time—Fourteen minutes.
Setting—In one.

Florence Hobson and Eileen Beatty, billed as "Two Different Girls and a Piano," and who are also, according to the program, contralto and soprano, comprise this sister team. One is a tall brunette, who, for some reason or other (perhaps her teeth), likes to smile continually, even in places where a serious face would be much more appropriate. The other is a somewhat "cute" girl, hair inclined to be blond, with a soprano voice. We say "somewhat cute," for she is—in her opening number. But she pleases in the rest.

The brunette started the offering off on Monday night with what was supposed to be an introductory number, but lost whatever effect it may have got because of the low tones in which it was delivered. However, from the gown she wore and the last sentence, delivered in a loud voice, we were given to understand that she was a "vamp" and that her partner was "Miss Innocence." She looked the part, it must be said, in a pretty gown, as she entered, carrying a bouquet which was lighted up by concealed electric bulbs in the artificial flowers. A solo number and a duet on the second chorus followed.

"Miss Innocence" then offered an operatic number in good voice and her partner came after with a supposed comedy number about conditions and incidents on a farm. The number is of no value to the act.

A piano duet, and a vocal number, "Gianania Mia" completed the act and made a weak finish.

The trouble with the act is not the girls. It is in the act itself. At present it will do nicely for the middle class houses, but needs a lot of speeding up for the big time. The girls have ability and appearance. The brunette should sing louder, talk louder and smile less. With some better material, they'll do nicely. G. J. H.

TONY GRAY AND CO.

Theatre—Greenpoint.
Style—Blackface Comedy.
Time—Twenty-five minutes.
Setting—One, hospital.

The opening and closing of this act could be dropped without any harm being done the turn. A violin is heard playing off-stage, the tune being an old Southern folk song. A very pretty red-headed girl, dressed as a nurse, then comes on and announces that she has been playing the tune to satisfy an old Colonel who is dying.

Just then an ambulance bell rings and they bring in a stretcher with a body on it. A long sheet covers it, which, upon being removed, reveals a tall negro.

From there on the fun comes fast. Gray differs from most blackface comedians in that he has a real, smooth, Southern accent, whereas most blackface comedians have a sharp, ranting accent. The talk is very funny and some corking bits of business have been introduced. The finish is weak.

The nurse, having obtained the colored person's discharge for him, asks him if he can dance. He answers yes, but he doesn't want to. She picks up the violin and starts to play, finally coaxing him into dancing. This bit could be improved if Gray were to start dancing as soon as she handed him his discharge, the violin playing being entirely eliminated.

The opening could be improved if the girl were to emerge from the operating room after playing a number and remark something about "another man sent cheerily on his way," or something similar. The entrance of the stretcher and subsequent uncovering of Gray would then bring a bigger laugh.—S. K.

NEW ACTS AND REAPPEARANCES

(Continued on Page 19)

KUY KENDALL AND GIRLS

Theatre—Henderson's.
Style—Singing and Dancing.
Time—Twenty-eight minutes.
Setting—Full stage (special).

This act is still very raw as it is only the third day of its break in. Kendall undoubtedly intends a number of changes, and, in all probability, they will be for the improvement of the act. He has not stinted himself in any way as far as getting capable talent, attractive settings and pretty costumes are concerned.

There are six girls in the act and it is difficult to find fault with any of them. In addition to being very pretty all possess a lot of ability and show it all through the offering.

Four girls attired in calico overalls, start the offering with a number. Kendall is then introduced and a "flower" number follows. The rest of the routine includes specialties by the girls, among which is a toe dancer, "Bee" Trevor, who does well, and "Speedy" and Kitty Ryan, two sisters, who dance and sing in excellent manner. Also one young lady who does a number of comedy specialties, thereby demonstrating that she had an excellent chance of being a second Fannie Brice. The other girls also sing and dance in very pleasing fashion.

Kendall worked hard all through the act, singing in most of the numbers, dancing with the girls, and doing a few dance specialties of his own that are exceptionally well put over.

The act does not lose interest for a moment. It moves fast and, with pleasing music, pretty girls, a talented cast, it will hold its own.—G. J. H.

LAWLOR AND FRAZER

Theatre—Hamilton.
Style—Dancing and Singing.
Time—Fourteen minutes.
Setting—Full (special).

There is one thing about this couple that immediately gets them into the good graces of an audience. The girl is pretty and the boy a well-built fellow. In addition to their looks, they have personality.

The girl opens, while the boy accompanies at the piano, with a song and a bit of a dance. Following, the boy sings and is joined, towards the end, by the girl. A pretty waltz number follows. Lawlor then does a soft-shoe dance, in fair style, and a specialty by the girl comes afterward.

The punch of the offering lies in the finishing numbers, in which the boy first does some toe-work. They close with both doing toe-dancing. The best part of the toe-work is that the boy is not effeminate in his actions. G. J. H.

DIXIE FOUR

Theatre—Henderson's.
Style—Colored Quartette.
Time—Twelve minutes.
Setting—In one.

With the proper routine, this quartette of colored men could make a second "Harmony Kings" combination, for their voices blend well together. At present, they need some rehearsing and new material. It seems that most every colored quartette is not satisfied now-a-days unless it uses the "beef-stew" yodelling bit done by Eddie Leonard's Minstrels two years ago. These four didn't do it any too well.

The solo numbers are only fair. One sang a pleasing "Daddy" ballad, pronouncing the word "Datty." With some training and a good routine, they'll have no difficulty in pleasing the average audience.—G. J. H.

LOU HOLTZ

Theatre—Audubon.
Style—Black-face.
Time—Eighteen minutes.
Setting—In one.

Perhaps Holtz intends to tour in vaudeville prior to the opening of George White's "Scandals of 1920." But, at any rate, he has prepared a lot of new material which is a decided improvement on the act he showed last year.

Holtz starts rather slowly, but works up to a great finish. His opening song and talk is about strikes, being about school teachers on strike in Chicago. Some very clever lines are inserted here. A song title, "Why Didn't Dr. Straton Clean Up New York When the Snow Was on the Ground," was a howl, and led to a song about Columbus and Isabella. Some stories followed, and then came a number of parodies put into one.

Holtz closed with a broken guitar bit and the "hoke" "O Sol Mio" verses, with an entirely new set, each of which was a riot. He has some great stuff in his present act and will please anywhere with it. G. J. H.

CAMERON AND FARNUM

Theatre—Greenpoint.
Style—Acrobatic Clowns.
Time—Ten minutes.
Setting—Full.

The writer surmises that these two have at one time or other in their careers been identified with a circus. We arrived at this conclusion because of the make-up they use and the manner in which they work. Also, their slapstick comedy smacks of the circus.

However, they are tumblers par excellence, for they take falls that seem impossible. Their somersaultings, aerial twists and the like are remarkable. The act moves with speed, pep and ginger, the only drag being the poor slapstick, which although it brought a few laughs, is out of place. We would suggest that they eliminate this and, if they must have comedy, let them use a few more falls.

A much better idea, we think would be to dress the act differently, say in ordinary tight, with plain, everyday makeup. In fact, anything at all would do that would give a touch of class to the act. They will then find themselves among the best acrobatic turns in the business. They have the goods.—S. K.

LORENZ AND WOOD

Theatre—Audubon.
Style—Talking and Dancing.
Time—Ten minutes.
Setting—One.

With two nondescript make-ups and a combination of Chinese and Italian dialects, this act opens with a line of talk that must have been expurgated from "some volume of long forgotten lore." Such subtle comedy as "Do you speak Grecian," "I haven't seen greasy Ann in three weeks," is intermingled with such "blue" ones as "My wife was taking a bath last night," and the other fellow remarks "Isn't she skinny?"

The act stalled with the piano but, from this point on, did some very fair dancing, which received a medium hand. They took a couple of bows, but displayed very poor judgment in trying to force the encore and let themselves down to a "flop" by so doing.

The dancing will do, but the first three-quarters of the act is all wrong, unrefined and lacks class.—H. W. M.

"APHRODITE" OPENS AUG. 15

"Aphrodite" opens at Boston on August 15, the tour to include Chicago and Philadelphia.

SIDNEY DIXON

Theatre—Proctor's 125th St.
Style—Talking and singing.
Time—Twelve minutes.
Setting—In one.

Dixon is a youngster who, apparently, having scored a hit with his friends in parlor entertainments, has decided to grace the stage with his presence. How he managed to last through the afternoon performance at this house when on as a tryout is a mystery. But he was put on again in the evening and opened the show. Perhaps an opening act was needed.

Dixon starts off with a monologue and tries to work like Senator Murphy. He also uses Murphy's lines. He also attempts a comedy Spanish number, using the sound box of a ukelele. A so-called parody, consisting of a lot of meaningless sentences, makes up a recitation which he offers. For a finish he uses a parody on "Strutter's Ball."

Dixon may be a good entertainer, but not for the stage.—G. J. H.

INTERNATIONAL REVUE

Theatre—Proctor's 125th St.
Style—Minstrel First Part.
Time—Sixteen minutes.
Setting—Panorama in Two.

Dressed as soldiers of different nations, the boys who comprise this act open with some fair ensemble singing, following which Jack King, the interlocutor, announces the usual routine of songs and feeds the usual routine of gags.

The dialect of the Jewish soldier end-man was very poor and the comedy, through the whole act, likewise. The singing was better, but the orchestra played too forte, especially in the published Spanish number sung by Joe Edmonds.

King has a very good speaking voice, puts over his speeches and songs in a snappy manner, and would do well with any minstrel show. But about the best that can be said for the rest of the act is that it was short.—H. W. M.

WARD AND MAYO

Theatre—Proctor's 125th St.
Style—Singing and Talking.
Time—Eighteen minutes.
Setting—Special, in Two and One.

Ward and Mayo have a drop showing the exterior of a sanitarium. Miss Mayo, as a nurse, engages in some dialogue with Ward and a number of jokes a la "The doctor saved my life, I sent for him and he didn't come," and "Jew Dishes"—"Judicious" were rejuvenated. They failed, however, to get laughs. Some nut comedy was attempted by the man and some French by the girl, both of which were very bad.

The man has a good singing voice and his partner likewise, but the material is so old that neither has a chance. With a new act, they are capable enough to put it over, but with the present rehash of magazine humor, they have not a chance.—H. W. M.

THREE SPANISH SENORITAS

Theatre—Proctor's 125th St.
Style—Instrumental.
Time—Twelve minutes.
Setting—In two.

These three girls, Spanish in looks and costume, have the ability to turn out a pleasing concert offering. One plays piano, another the violin and the third the cello, and play their instruments in a capable, musicianly manner.

Their routine, for the most part, consists of classical selections, closing with a popular tango number. They opened with a trio number, offered a violin and cello solo and closed with the published number.

The girls play well, and, with time, could do nicely in the better small time houses.—G. J. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

HENRY ARTHUR JONES ALSO
CRITICISES ENGLISH PLAYERS

Says That Four of His Pieces Are Held Up Through Lack of
Competent People—Americans Much Better—
Supports C. B. Cochran Statement

LONDON, Eng., May 15.—Henry Arthur Jones, the playwright, last week joined C. B. Cochran in criticising English artists and said that the lack of competent emotional and dramatic players is holding up the production of four of his plays, in as much as he can not secure the casts he wants for them. Jones substantiated, in large part, the statement made recently by Cochran, which aroused a tumult of unfriendly feeling against him and was one of the contributing factors to the Laurette Taylor incident.

Jones said that, like Cochran, he is forced to look to America for the people to portray the roles of his plays. His statement, published in the press, said, in part:

"I have four new and original plays ready to offer to English playgoers. Two of them have been great successes in America, and I shall produce them in England as soon as I can find the right theatre, the right manager, and, above all, the right actors and actresses.

"We have some admirable actors and actresses in our theatre today. To many of them I am personally much indebted. But they are chiefly to be found in drawing-room comedy, where they do and say upon the stage the same things they do and say in the drawing-room, and much in the same manner.

"If we ask what actors and actresses we have who are capable of expressing great sustained emotion, capable of sending home plays of serious thought and deep feeling, I fear we must own that the English theatre was never so destitute of them. What great Shakespearean actress have we on our stage today? For modern work, what actresses have we at all comparable with Mrs. Kendal, Amy Roselle and a dozen others of the last generation?

"In the late seventies, at the old Theatre Royal at Exeter, where my first little plays were produced, there was a leading actress whose salary was about four pounds a week. She played a round of Shakespearean parts and a round of modern parts, four or five different leading roles every week. In scenes of sustained passion and emotion she was certainly the equal of any actress now on the London stage, whilst in the technique of her art she was greatly superior to any of our leading ladies. And she was not a rarity. She was just the ordinary product of the English provincial stock company of those days.

"Mr. Cochran is right in saying that there is a great dearth of emotional English actresses. I have watched the American stage for some seasons, and in the rendering of vivid passion and emotion I think Americans may claim that for every accomplished actress in this class that the English stage can show, the American stage can show ten or a dozen.

"The Americans can equally boast of the quickness and dexterity of their telephone girls, which I learn comes—not from their snobbery—but from their training and their constant attention to business.

"At the present time I could not, even with all the London stage to choose from, produce any of my past successes in serious drama with a cast at all equal to the original.

"If we are to have a revival of Shakespearean and thoughtful modern drama in England, we must have a sufficient supply of actors who have been trained for their work by constant and varied practice. As I have said, we have many admirable and delightful actors and actresses on the Lon-

don stage. But compared with corresponding performers on the French stage, most of our English actors are amateurs—very good amateurs, very delightful amateurs—but amateurs many of them will remain to the end of their days. Acting is a very great and difficult art. In its highest reaches it cannot be learned by playing in a series of long runs.

"For many years past the English theatre has been trying to do without the serious English dramatist. He is superfluous in the English theatre today. The actors don't want him. If he has drawn his characters faithfully and searchingly he is apt to be exacting and critical of the manner in which they are performed.

"The managers don't want an English dramatist. When he has written a play that has cost him much thought and effort he doesn't like to see it cut about and altered out of all recognition. Besides, managers can make more money out of adaptations and revues and concoctions.

"And the overwhelming majority of English playgoers do not want a serious English dramatist. I am quite willing to be convinced that I am mistaken in making this statement. Indeed, I shall be only too glad to withdraw it, and make a humble apology, if I am proved to be in error. But a very creditable performance of 'Julius Caesar' has just been withdrawn after a run of a few weeks. If the public won't have Shakespeare what hope is there for Jones?

"I am sure there is a section of playgoers who would welcome serious comedy and drama. But if a play of strong emotions, like 'The Middleman,' is to be successful it needs for the leading part an actor like Willard, who had the natural gifts and long and varied training and a vogue with playgoers. If a comedy like 'The Liars' is to capture the English public it can only be by means of an actor like Wyndham, who also had natural gifts, long and varied training, and a vogue with playgoers.

"In the meantime, I have four original plays of modern English life which I hope some day to offer to the public. I do not, however, see any immediate chance of producing them under conditions that would be likely to command success. I cannot flatter myself that either of them is as good a play as 'Julius Caesar,' which the English public has just rejected."

ISADORA OPENING NEW SCHOOL

PARIS, France, May 15.—The French Government has voted a sum for the upkeep and maintenance of a school in which 100 war orphans will be housed. Isadora Duncan is to conduct the school, and it is her purpose to select and develop such talent as may be found in her pupils. The school is to be situated in Montmartre.

TEARLE PLAYING VAUDEVILLE

LONDON, May 15.—Godfrey Tearle is now appearing on the variety stage here at the Coliseum in the tent scene from "Julius Caesar," and playing the role of Cassius. With him in the offering are Basil Gill, as Brutus, supported by Harry Morrell, Geoffrey Maynard, Alister Wright and Norman Walter.

BELASCO HAS FRENCH PLAYS

PARIS, France, May 15.—David Belasco, while here a short time ago, purchased several successes now current for production in America, among them being Sacha Guitry's "De Barea" and Andre Picard's "Kiki."

"SKIN GAME" LIKED IN LONDON

LONDON, Eng., May 15.—John Galsworthy's play, "The Skin Game," produced here at the St. Martin's Theatre by the Readean Company, is an absorbing tale of the battle of class.

In this instance we have a long established family of land-owners and the family of a self-made man battling for supremacy, with the established gentility the winner, true to English traditions.

The play is written in Galsworthy's sombre style, yet is absorbing and human. The story tells of how Lady Hillcrest, in order to defeat the ambitions of Hornblower, drags the story of his daughter-in-law's past through the public mire, with the result that he is forced to admit defeat, the play ending with a speech that will satisfy even the biggest of snobs.

The speech in question is "What is gentility if it cannot stand fire?"

The cast of the play includes Athole Stewart, Helen Haye, Meggie Albenisi, George Elton, Edmond Gwenn, Malcolm Keen, Mary Clare, Frederick Cooper, Marston Garcia, Mary Byron, Joseph A. Dodd, Blanche Stanley, J. H. Roberts, Gerald Wybrow, Charles Trevor, Ivor Bernard.

TRIAL MATINEES A FAILURE

LONDON, Eng., May 15.—The series of trial matinees put on by Sir Oswald Stoll to determine whether or not there was any dormant talent in provincial vaudevillians awaiting discovery, turned out to be very disappointing. In fact, out of one hundred acts put on, no one showed originality, material and talent combined. Some had material, some talent, but none had originality.

Sir Oswald had a booking committee and two orchestras on hand, and had guaranteed transportation to and from London to all acts. No one of the hundred tried out was booked.

ANOTHER PLAY CALLED "THE JEST"

LONDON, Eng., May 15.—When Gilbert Miller and Henry Ainsley planned to produce "The Jest," an adaptation of Sem Benelli's "La Cene Della Befte," they ran into what looked like a mess when it came to using the title, in as much as a play written and produced in 1898 of which Murray Carson was the author and Charles Wyndham the producer, bore the same title and was copyrighted. However, Louis N. Parker, who collaborated with Carson on the play, allowed them to use the title.

HAVANA OPERA OPENS STRONG

HAVANA, Cuba, May 15.—The opera season which opened here on the 12th proved to be a great success, with Enrico Caruso as the featured member. The receipts for the opening night totaled \$47,000.

Caruso, who appeared as Lionel in "Martha," the opening piece, receives \$10,000 for each performance. Adolfo Brocace is manager of the company.

LEHAR INVITED TO AMERICA

VIENNA, May 15.—Franz Lehar, the composer, has been invited to go to America this summer and attend the tenth anniversary of his "Merry Widow." T. B. Harms and Company, the music publishers, have tendered the invitation. Lehar is also completing three new operettas to be produced in America in the fall.

BUTT WINS "TRUTH" CASE

LONDON, Eng., May 15.—Sir Alfred Butt won his suit against Gilbert Miller. Butt sued over moneys due him from the profits of the English production of "Nothing but the Truth," claiming \$12,500, which the court awarded him.

LAURA GUERITE IN PARIS

PARIS, France, May 15.—Laura Guerite, back not so long ago from Africa, is now living here.

UNION STOPS FRENCH ACTRESS

PARIS, May 13.—Talk of a nation-wide theatrical strike in which the much debated issue of the employment of only syndicated actors and actresses is uppermost is being again heard about the Parisian theatres this week following a statement made public by Mme. Suzanne Depres, one of the greatest French tragediennes, who has been banned from the Paris stage by order of the theatrical unions, and who has characterized the laborite's rule of the French stage as tyrannical, announcing her intent to lead the long-pending demonstration to a show-down fight.

The recent ruling of the union, which insists that managers employ no more than 10 per cent. of non-union performers on one bill, forms the basis of Mme. Depres protests. She asserts that managers have and must retain the right to employ anyone they consider capable of supporting his or her role properly.

The syndicate, she claims, in answer to this protest, instructed her managers to remove her name from the program at once. She further states that, heretofore, she has never been against unions but from now on she will have nothing to do with them.

If the provincial locals of the French actors' union accept the resolution taken by the Paris union, the actress declares that she will leave the French stage and seek employment either in Belgium, England or the United States. Her latest role here was in "La Captive" at the Theatre Antoine.

ROAD COMPANIES FELT INCREASE

LONDON, May 14.—The increase of railroad rates to full fares for theatrical companies, which went into effect recently, has caused a lot of trouble among the touring companies, especially the ones playing the smaller provincial towns. They feel that they cannot afford to pay the full fares which have been demanded, as their expenses are too great, due to the inflated cost of living and reduced circumstances in many provincial towns.

Meetings of the Touring Managers' Association have been called and a plea for organized action from all concerned, managers, actors, theatre owners and patrons, has been sent out in an effort to get the government to reverse its decision, which hits a body blow to one of the most essential of all industries.

The suddenness with which the blow came left all concerned dazed. The greater majority of managers have contracts way into the next year.

"SHOWROOM" IS FUNNY FARCE

LONDON, May 17.—Lady Bell has done very well in her newest farce, entitled "The Showroom," which has been playing here for three weeks.

The play has for its hero a professor of etymology, and the heroine is a dressmaker who pretends that she is interested in his scientific studies and finally falls in love with him. It gets its name from the first scene, the show room of a dressmaking establishment, where Beryl, the dressmaker, works.

In the cast of the piece are the following: Sybil Thorndyke, Nicholas Hannen, L. Anderson, Helen Ferrera, Janet Eccles, Lillian Mowbray, Vera Shepstone, Doris Kealy, Cicely Oates, Hugh Bayly, Pamela Page and Ray Litvin. Lewis Casson and Bruce Winston put the play on by arrangement with Charles Gulliver.

LAURENCE IRVING MARRIED

LONDON, Eng., May 15.—Laurence Irving and Miss Rosalina Frances Woolner, granddaughter of the famous poet-painter, were married last week at St. Pancras Church. The ceremony was attended by the most prominent London theatrical lights.

BILLY ELLIOT IN PARIS

PARIS, France, May 15.—William Elliot, theatrical producer of New York, is stopping here with his sister at the Astra Hotel. Their stay is to be indefinite.

BURLESQUE

HERK WANTS TRUE REPORTS ON SHOWS

SENDS LETTER TO MANAGERS

I. H. Herk, president of the American Burlesque Association, is not at all satisfied with the reports he has been getting from house managers on the shows that play their theatres, for he states that most of them are untruthful and do not give the real condition of the attraction. Hereafter, he says, he wants correct statements of the condition of shows and, with that in view, has addressed a letter to all house managers on the circuit. It is as follows:

"Dear Sir: Yesterday, Mr. Gallagher and myself had occasion to witness a performance of a show on the American Circuit in a certain town. The house manager's criticism of this show brought the matter very forcibly to my attention. I saw in this show, wardrobe and scenery that was a positive disgrace. If I had been the manager of a theatre, upon witnessing this show, I would have sent in a letter to the American Burlesque Association, upbraiding them unmercifully for booking an attraction of this kind, and asking them how, by the widest stretch of imagination, they expected a local manager to do any business in his theatre when he was compelled to play productions of this kind. It seems that most local managers must either be swayed by personal friendship, or do not know better.

"I am quoting you paragraph three of the franchise agreement existing between the American Burlesque Association and the owner of the theatre in which you happen to be the local manager:

"The second party shall, during said term, provide, at its own expense, a competent manager for said theatre, who shall conduct said theatre in a manner satisfactory to the first party, in the sole and exclusive judgment of the first party."

"The first party referred to is the American Burlesque Association, Inc. I do not consider any manager, failing to make an adverse criticism of such a show as we witnessed yesterday a competent manager and I can assure you that, next season, the house owners will be asked by the American Burlesque Association to replace a local manager who fails to properly report these shows weekly.

"In conclusion, I wish to say that if you consider friendship or anything else better than your position, continue to report these shows as ninety per cent of you have reported them in the past. If you value your position and care anything about not only yourself, but the future of the American Circuit, and the success of the theatre that you are paid to manage, report these shows fearlessly and truthfully, always bearing in mind that the American Burlesque Association will back you up in any fearless and truthful report you may make.

"Yours very truly,

"AMERICAN BURLESQUE ASSOCIATION,
"By I. H. HERK, President."

OPENING AT KAHN'S

Harry Stepp and Dick Lancaster will open at Kahn's Union Square on May 31 for two weeks.

BEN HOWARD IS BOOKED

Ike Weber has booked Ben Howard to work opposite Joe Marks in the Rose Sydel London Belles next season.

ENDS BURLESQUE CAREER

Chicago, Ill., May 15.—The Victoria Theatre this week ended its career as a burlesque house, severing its connections with the Columbia wheel. It will resume immediately with a policy of combination shows.

MAE MILLS DIES

Mae Mills (Mrs. Rube Bernstein) died in the City Hospital, Auburn, last Thursday morning as the second victim of the automobile accident that killed Charles M. Baker the Saturday before. Her body was brought to New York to Campbell's Burial Parlors the same day. The funeral services were at St. Patrick's Cathedral, New York, Saturday morning, where Solemn High Mass was said.

The church was crowded with the many friends of Mrs. Bernstein. The pallbearers were Arthur Pearson, Emmett Callahan, Nat Golden, Henry Dixon, Dan Goodman and Joe Young.

Mae Mills, as she was known on the stage, was a member of her husband's show, "Follies of Pleasure," for a number of years and was the only star chorus girl burlesque has known in many years. In this position, she commanded a principal's salary and was of more value to a show than if she were playing a part. She was known wherever a burlesque show played and her name on the billboards was as big an attraction as any star. She is survived by her husband, Rube Bernstein, her mother and two sisters, living in Brooklyn. Her body was buried in Woodlawn Cemetery.

Charles M. Baker was buried from the Masonic Temple in New York Friday morning. His remains were taken to a receiving vault in Woodlawn Cemetery where they will remain until Mrs. Baker has decided where she wishes her husband's body to stay, probably in this cemetery. At the services were many of the burlesque wheel owners, managers, performers and former associates, as well as prominent Masons and Elks.

JOINS MOLLIE WILLIAMS SHOW

Harry Hollis jumped into Mollie Williams Show at Waldron's Casino, Boston, last week, as "straight" man. He will finish out the season with the show. He was with Dan Coleman last season.

SIGN WITH "JAZZ BABIES"

Jake Kennedy, of the "Monte Carlo Girls," and Bonnie Lloyd, of "Mischief Makers," have signed contracts with Peck and Jennings for their "Jazz Babies" for next season.

KAHN PEOPLE CLOSING

Kitty Madison, Gladys Sears and Jack Perry will close with Kahn's Union Square Stock Company Saturday night. L. B. Hamp, late of the "Round the Town," and Shirley Mallette, of the "Girls from the Follies," opens there Monday.

RETURNING TO VAUDEVILLE

Vic Plant, Hebrew comedian with the "Liberty Girls," returns to vaudeville next week in a sketch called "Hands Up." He will be supported by two people.

CLARK AND LAWRENCE WORKING

NEWARK, N. J., May 17.—George Clark and Billy Lawrence, who closed with the "Girls, Girls, Girls" company at the Gayety, Saturday night, opened at Keeney's here today. They will play vaudeville this Summer.

CHARLOTTE STARR RE-ENGAGED

Charlotte Starr, who is with Barney Gerard's "Girls de Looks" this season, has been re-engaged by Gerard for next season.

DIRECTOR WEDS "LIBERTY GIRL"

Herman A. Hummel, musical director of the "Liberty Girls," was last week married to Irma Bartoletti, niece of Mlle. Bartoletti, formerly of the Dave Marion show. After an auto tour, the couple will reside in Lakewood, Ohio.

WOMAN CLAIMS CHAS. BAKER ESTATE

WERE MARRIED IN 1893

The death of Charles M. Baker, the burlesque producer, who died May 8 as the result of an automobile accident near Auburn, N. Y., has revealed that there are two women who claim his name, according to Gerson C. Young, counsel for one of the women.

Last week the following notice was posted on the door of Baker's office in the Columbia Theatre Building:

"To all whom it may concern—Notice is hereby given, that letters of administration on the estate of Charles M. Baker, deceased, have been granted by the Surrogates of the County of New York to Augusta Baker, widow of the above named deceased and to Sophie B. Jettleson, co-administratrix, and that all communications in connection with the affairs of Charles M. Baker, deceased, be forwarded to the undersigned administratrices at the office of their attorneys, Kugel and Saxe, 165 Broadway, Borough of Manhattan, City of New York. Dated: May 15th, 1920. Augusta Baker, Sophie B. Jettleson. Administratrices."

The woman mentioned in the notice lives in New Haven and married Baker in that city in 1893. They had one child, Pearl Baker, now twenty-five years old, who resides with her mother. According to her attorneys, Baker left her shortly after their marriage, but later they became reconciled and lived together again for a short time. Then, it was stated by Attorney Young, Baker left his wife again following the birth of their child and has never lived with her since. However, Baker contributed to the support of his first wife and child from time to time up to the time of his death.

The other woman who bore the late burlesque producer's name is Mrs. Bertha Baker, formerly of Boston, who lived with Baker at 251 West Ninety-seventh Street. Both were present at the funeral last week. All of Baker's friends knew her to be his wife, while none but a few of his most intimate friends were aware of his previous marriage.

The reason why Sophie B. Jettleson, who is not related to Baker or any of the women who claim to be his wife, was appointed co-administratrix, is because, as was explained, the law of this state provides that the administratrix must be a resident, and, since Augusta Baker lives in Connecticut a co-administratrix residing in this state was appointed.

It is said that Baker's estate will amount to about \$60,000, most of which is in liberty bonds and insurance. Baker was the owner of the "Tempters" on the American Burlesque Circuit and had a quarter interest in the "Sweet, Sweetie Girls" and the "Sport Girls" on the same circuit.

Rube Bernstein and Mrs. Baker have improved and, although badly shaken up and suffering from shock, are expected to be all right in a few days.

ARRESTED AT MT. MORRIS

Harry Richardson, of 170 West 121st street, and Samuel Cassier, of 62 West 119th street, were discharged in the night court by Magistrate Levine last week, after being arrested in the Mount Morris Theatre, at 116th street and Fifth avenue, on a charge of disorderly conduct, made by Special Officer Frank Romaro. The officer claimed the two men had tried to "crash in the line" in order to get seats.

COOPER'S COLUMBIA SHOW THE BEST HE HAS EVER PRODUCED

James E. Cooper's "Folly Town," which started its run at the Columbia Monday afternoon, is the best offering in every respect, that this well known producer has ever offered to the public. It is filled with healthy, vigorous fun, that could not fail to please. It has catchy comedy, and is a capital piece of work. Cooper has seen to it that the production is artistically staged, for the scenery is massive and pleasing to look at. The color scheme also is bright and gay.

The costumes are a harmonious blending of colors that are captivating to the eye.

The comedy is well taken care of by Frank Hunter, Bert Lahr and Johnnie Walker. Hunter is doing his "Wop" character in the first part, and he most certainly put it over in fine shape. In the last part, he did blackface, in which part he has few equals, and repeated his success of the first part. He is not alone clever. He is amusing.

Lahr, in his Dutch role, was never seen to better advantage. This young fellow has an individuality of his own and does his work neatly.

Walker has an eccentric role which he portrays exceptionally well. On his first entrance he does a "gloom," and handles it creditably, as he does everything else. He is not on as much as the other two comedians, but counts when he is there. It is a hard part, but he has no trouble getting it over.

Walter Pearson is an actor of no mean ability. He is doing the "straight" and surely fits in right. He has wonderful control of the English language, and his enunciation is clear. He "feeds" the comedians nicely, is a clean-cut fellow and an immaculate dresser.

Jack Haley, a neat appearing chap, is the juvenile. He speaks distinctly and can sing and dance. He wears his clothes well and makes a good impression.

James Hall does several characters and handles each with fine effect. He also reads lines well. Harry Bart and Ben Joss are in a number of scenes and handle them satisfactorily.

Franz-Maria Texas acquitted herself with honors in the prima donna role. She was in good voice and delivered her numbers with praiseworthy skill. Miss Texas' gowns were dazzling in design and color and beautiful to the eye. This young lady surely has the opportunity of her career in this show.

Decidedly successful is Stella Ward in the soubrette role. Shapely and pretty and displaying just enough dash to make her attractive, she won her way into the hearts of the audience. She put her numbers over well and did nicely in the scenes. Her dresses have been selected with good taste.

Gertrude Lavetta breezed right into favor with her style. She is sharing the soubrette honors with Miss Ward. While not having a lot to do, she registered a success. Miss Lavetta wears dainty dresses that match well with her brunette type.

Adele Ferguson, an ingenue prima donna and a most fascinating young lady, who is seen for the first time in burlesque, attracted attention by her winning ways and style of working. She has a sweet voice and delivers her numbers successfully, reads lines well and has a dandy way of working. They liked her at this house. Her costumes are pretty.

Margaret Elliott, a dramatic woman, proved herself worthy of the part assigned to her. She is a clever woman in scenes.

"Folly Town" was written and staged by William K. Wells, and is about the best we have seen of this young author's work. He has taken care of every little detail. The book is in two acts, with fifteen scenes and a prologue. The two best comedy scenes are the "subway train" in the first part and "Throne Room in Hades" at the closing of the show.

Mlle. Natalie offered a graceful toe dance in the first scene. A neat duet was given by Haley and Miss Ferguson.

Miss Texas scored in a singing specialty of one number. It was a catchy number entitled "The love light that shines in your eyes," and was well rendered.

Lillian Isabelle was successful in a musical specialty in one, in which she played a violin and a mandolin with ease and skill.

In the "Subway" scene, the Tennessee Ten, a colored musical, singing and dancing act, cleaned up. It stopped the show. In fact, they were called out in one to give an additional encore. This is a hard act to follow, the way it is now arranged.

Farrari and Natalie offered a neat dancing specialty, in an interior set, full stage, that was well received.

The "Hunt" scene that closed the first part, was beautifully staged and dressed. Three horses are used in the finale with Pearson and the Misses Texas and Elliott riding them in from the hunt. Sid.

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THE QUINN THEATRE BILL

Now comes Alderman William F. Quinn, who is bent on curbing the building of theatres for the next five years. He believes that it is more important to retain dwelling houses than to demolish them and erect theatres instead. As a result of his belief he has introduced an ordinance which would, if passed, limit the issuance of licenses during the next five years to only those theatres already built of new ones erected on sites other than where a dwelling existed.

We can find no fault with Alderman Quinn's motives in the matter. Obviously, he is deeply concerned with the acute housing situation that exists to-day. He is not the only one that is concerned with it. The recent laws passed by the State legislature is sufficient proof that people are finding difficulty in obtaining living quarters by reason of the paucity of dwelling houses.

But what we fail to understand is why Quinn aims at the theatre, with his proposed legislation? For, whatever extraordinary economic conditions may arise, the theatre has always been a sort of guiding force; so much so, in fact, that economists declare there is less likelihood of revolutionary outbreaks in cities in which large numbers of people attend theatres than there is in places in which there are few places of amusement.

Besides, Quinn might have directed his legislation against garages and other sorts of storage houses instead of the theatre. Surely this class of building, as a general rule, is less important to a community than a theatre.

Anyhow, despite the fact that a hot fight seems to be waging against the proposed bill, we don't really think that any such kind of bill will be passed by the Board of Aldermen. Nor does it seem possible that a majority of the city's aldermen, even if the bill met with no opposition, would vote favorably on such an absurd piece of legislation. It seems to be so clearly unconstitutional that we cannot imagine our courts upholding its validity, unless people were actually being forced to live in empty lots, in which event it might be deemed public policy.

SCIBILIA HAS TWO NEW SHOWS

Anton Scibilia has in preparation for next season two new productions, one a musical comedy called "Dearie," and the other a drama, his first, entitled "The Great Romance."

CANDIDATES AND PLATFORMS IN COMING EQUITY ELECTION

REGULAR TICKET INDEPENDENT TICKET

FOR PRESIDENT

John Emerson Wilton Lackaye

FOR VICE-PRESIDENT

Ethel Barrymore Bertun Churchill

FOR CORRESPONDING SECRETARY

Grant Stewart Edwin Mordant

FOR TREASURER

Richard A. Purdy Richard A. Purdy

FOR THE COUNCIL

REGULAR TICKET: Edmund Breese, Bruce McRae, Will C. Deming, De Witt C. Jennings, Elsie Ferguson, Otto Kruger, William Courtenay, Grant Mitchell, Ralph Morgan, Marjorie Rambeau, Ernest Truex, Echlin Gayer.

INDEPENDENT TICKET: Constance Farber, Richard Bennett, Harrison Brockbank, Fred Burt, Elsie Ferguson, Frank Merlin, William Courtenay, Ralph Whitehead, Charles Cherry, Marjorie Rambeau, H. B. Warner, Mona Kingsley.

REGULAR PLATFORM

JOHN EMERSON SAYS:

"My platform is very simple. I stand squarely upon the achievements of the present administration. The strike, of course, was won by the self-sacrificing help of every loyal member of the Association, but it was successfully engineered and directed by the present officials, under the extraordinarily capable leadership of Frank Gillmore. Every candidate on our ticket unreservedly endorses the work of Frank Gillmore, whom the opposition forces have persistently attacked. They loudly proclaimed that they are not fighting Frank Gillmore, but their actions do not bear out their words.

"Since the strike, under the present administration, the Association has grown from 2,700 members to over 8,500, while the Chorus Equity has grown from 500 to nearly 3,000 members. A motion picture branch has just been established which promises to bring in from 2,000 to 4,000 members during the coming year and jurisdiction has just been secured over dramatic authors and composers, many of whom have already joined.

"During the same period, every manager in New York has been taught a wholesome respect for the organization until now the A. E. A. is recognized by every producing manager as the only representative organization of actors in America and one with which he has to deal.

"All these results have been brought about by sane, constructive, conservative methods, as opposed to the ultra radical and destructive methods which unfortunately caused the decline in power of the White Rats.

"It is my contention that the administration which has accomplished such extraordinary results for the A. E. A. during the past year is certainly better fitted to continue that work than a radical group of agitators, most of whom have had no experience whatsoever in the administration of the Association affairs."

INDEPENDENT PLATFORM

WILTON LACKAYE SAYS:

"I stand upon a simple and democratic platform. If I am elected, I shall stand upon and enforce, as far as lies within my power as the president of the A. E. A., the following principles:

"1. The protection of the individual actor through the powers of the Association. No actor or actress, however small, shall be compelled to stand alone.

"The strike of last year brought the recognition of this organization and instituted the principle of collective bargaining between manager and actor. That principle, logically carried out and enforced (as it will be under my administration) means that not only shall the courageous actor be upheld in his adherence to the principles of our organization but the weak ones shall be restrained from abandoning, through pressure from any source, the fruits of our victory.

"2. I believe that there should be the utmost publicity of our doings, consistent with good government, and to that end I shall advocate a freer interchange of opinions between our members, the rank and file and our officials, by meetings regularly held.

"3. I believe that, with a view to the accumulation of a strong reserve fund, a period of economy in our financial administration should be instituted, so that there may be a proper relation between our receipts and expenditures for salaries and administrative expenses.

"4. I intend to make my administration a democratic administration, free from all bias, prejudice or favor to either the star or the unknown actor, based simply upon his or her membership in the Equity Association. And, to that end, I shall advocate the greatest freedom of action and the largest measure of justice between the actor and the manager."

BRADY INVITED EVERYONE

Editor NEW YORK CLIPPER.

Dear Sir: Your English correspondent, in his story covering the Laurette Taylor incident, mentions a dinner I gave to the three American girls who, in the course of a single week, made phenomenal hits in London. He states that I slighted English actors and actresses by not inviting them to this dinner and further says that this supposed slight on my part may have been one of the underlying causes of the Taylor incident.

May I inform you that I invited every prominent stage person in England, artist and author, to that dinner. I was prepared to spend one thousand pounds in the endeavor to bring about a real understanding between the stage people of Great Britain and the United States. Because the dinner was given at short notice, as I was sailing the following Tuesday, and the actors and authors of Great Britain had already arranged their week ends, the attendance of English artists and authors was not as great as it might have been. However, if the same invitation had been extended to me in New York I would have cancelled all engagements to accept. They did not, so they must figure that out for themselves. The party was given. It was largely attended and it was a success.

Alice Delysia, Godfrey Tearle, Ethel Levey, T. P. O'Connor, Lyn Harding, Ben Webster, Lady May Webster, Aubrey Smith, Charles B. Cochran, Lillian Braithwaite, Gilbert Miller and many others represented the English stage.

I am an Irish-American, but I am opposed to any movement that is apt to create discord between the United States and any of our allies in the recent great war.

At the present time, it is my belief that the stage can do more to bring about perfect understanding between our two great countries than any other medium. The power of the stage as an agent of national understanding is now recognized by the politicians of the world. Don't let them pull the wool over our eyes. Make them one and all realize that we are a power and one that must be reckoned with.

The motion picture and the actor can make their presence and power felt in world affairs. They need only wake to their opportunities.

Yours truly,

WILLIAM A. BRADY.

May 10, 1920.

TWENTY-FIVE YEARS AGO

Ed. F. Rush's "White Crook" Company included The Living Bronze Statues.

"Secret Service" was produced at the Broad Street Theatre, Philadelphia, by Wm. H. Gillette.

The Columbia, San Francisco, formerly The Stockwell, was reopened by Friedlander, Gottlieb and Company.

Richard Mansfield and Beatrice Cameron appeared in "The King of Peru," at the Garrick Theatre, New York.

"The Passport" was produced by Sadie Martinot.

The Gotham City Quartet included Harry Fairbanks, T. H. Humphry, H. S. Putnam and Ed. Lang.

Arthur Dunn was with Rice's Excelsior, Jr., Company.

Jake Rosenthal was manager for Cora Beckwith.

Answers to Queries

J. Wem'r.—Jimmey Hussey is a Gentle, belonging to the Roman Catholic Church. (2) Dave Marion is an American, born in New York.

J. E. S.—Pearl Laing, as far as we know is playing clubs around Boston.

R. T. Tracey, III.—Would advise you to get into touch with any burlesque manager. Hurtig and Seamon, Roehm and Richards, Gus Hill, Al Reeves, or any others in the Columbia Theatre building will do.

T. P.—No, Tot Qualters is no longer in Jimmey Hussey's act. Don't know her present whereabouts, but you might try a letter to her, care of The Clipper.

DRAMATIC and MUSICAL

"FOOT-LOOSE" PROVIDES ANOTHER GOOD VEHICLE FOR EMILY STEVENS

"FOOT-LOOSE." A play in three acts by Zoe Akins, adapted from "Forget-Me-Not," by Herman Merivale and F. C. Grove. Presented, with Emily Stevens, by George C. Tyler, at the Greenwich Village Theatre, Monday evening, May 10, 1920.

CAST.

Prince Malleotti... Robert Casadesus
Alice Verney... Elizabeth Risdon
Rose de Brissac... Tallulah Bankhead
Pietro... John Webster
Barrato... O. P. Heggie
Sir Horace Welby... Norman Trevor
Stephanie... Emily Stevens
Lady Phillis Nelson... Lillian Brennard

Whenever we see Emily Stevens in a new play we are reminded of W. C. Fields, the juggler. Their artistic similarity lies in their great technical skill. Fields, when he manipulates hats, balls, sticks, et cetera, does so with a finished dexterity that is always absorbingly interesting and sometimes positively edifying. His graceful gestures and delightful *sung froid* seem to betoken his essentially histrionic personality. That is why we have always considered him a great comedian.

So it is with Emily Stevens. She has a charming personality and a distinctive manner of utterance, which is enhanced by her ability to articulate emotionally or gladsomely without apparently clearing her throat, while her gestures are those of an actress familiar with the infinite tricks of acting. In other words, her acting intelligence is so highly developed that she sort of juggles with her ability to enact a role.

Miss Stevens' work in "Foot-Loose," the dramatic vehicle in which she is now appearing at the Greenwich Village Theatre, undoubtedly helps to make the play a more interesting one than it really is. As a matter of fact, it was exceedingly well acted by all in the cast. And we particularly enjoyed the splendid bit of characterization which Lillian Brennard contributed in the second act, where she appears as *Lady Phillis Nelson*, an exclusive society dowager who, while living in Rome, mingles her social activities with charitable work.

"Foot-Loose" has dramatic flavor. But it grows somewhat wearisome at times by reason of its slow movement and long speeches. However, it has the virtue of beautiful English. Now, this is something that deserves special mention in these days of "Ford Output" dramatic offerings. The average play that comes to our theatre within the last few years, several successes included, would scarcely look well in print without considerable literary revision. But, in "Foot-Loose," there is a definite literary style of language which certainly helps to give character to the piece. That is the difference between the dramatic hack and Zoe Akins: the former has a talent for writing stuff that sometimes achieves popularity, while Miss Akins is always a literary person, concerned with the style and dignity of her writings. That much is evident in her literary output, whether it be "Foot-Loose," a short story, or a novel. In other words, she may be described as being a *classy* writer.

"Foot-Loose" is concerned with a wordly woman who stops at nothing to achieve her ends. She is beautiful, sophisticated, witty and altogether the sort of woman capable of luring men. That about describes Stephanie, *Marquise de Mohrivar*, whose husband has been killed by *Barrato*, a ruined Corsican, who had intended the bullet for the marquis' wife. For she had lured *Barrato* to her husband's gaming house, and, when the young man, after losing all his money there, comes to her for a friendly word or two, she has him thrown out of the house. She had for-

merly led him to believe that she loved him.

Anyhow, the years roll by. The de Mohrivar scandal has almost been forgotten. But, not by the marquis's young son, who has shunned his mother since the death of his father. However, the young man falls in love with *Rose de Brissac*, charmingly played by Tallulah Bankhead, sister of *Alice Verney* (Elizabeth Risdon), who is an ultra social light in London and continental Europe. The young marquis, not yet twenty-one, marries the girl and then beseeches his mother to agree to the marriage so that it may become valid in law. The mother heartlessly refuses to comply with her son's request, even after a child has been born to the young couple, even going so far as to announce that she will begin legal proceedings to annul the marriage.

As a result, her son commits suicide. However, the marquis still has several months, under the French law, within which time she may begin annulment proceedings. This would have the effect of disgracing her daughter-in-law's family, because, if the marriage were annulled, it would establish the child as illegitimate.

However, just about this time, she has a desire to mingle with and be taken up by Rome's exclusive aristocracy, with which *Alice Verney* is on intimate terms. So she foists herself, as a guest, into the Verney home, in Rome, where she expects to remain six weeks—the period left to her within which she may still bring annulment proceedings. She uses this prerogative as a whip to force a most unwilling invitation from *Alice Verney*.

How she comes to the house at a most inopportune time, while her daughter-in-law and baby are there; how she immediately begins her social intrigues and how she is, within twenty-four hours, forced to leave the house by Sir Horace Welby, *Alice Verney's* sweetheart, through *Barrato*, now pardoned, and working as a spy for the Roman police, is interestingly told.

Norman Trevor plays *Sir Horace Welby* with a histrionic reserve that does him credit. O. P. Heggie, as *Barrato*, gives a very convincing performance, and Elizabeth Risdon, as *Alice Verney*, plays her part with quiet dignity. Others who gave good performances are Robert Casadesus, who looked, as well as acted, the part of Prince Malleotti, an important member of the Italian nobility, and John Webster, as *Pietro*, a butler.

George C. Tyler has furnished a splendid setting for the play, which was admirably staged by O. P. Heggie.

"Foot-Loose" is a much more interesting play than Zoe Akins' "Decease," which, with Ethel Barrymore, found such strong favor here earlier in the season.

"GREEN FIELDS" TO TOUR

The Jewish Art Theatre production of Peretz Hirschbeim's "Green Fields," goes on tour for three weeks at the conclusion of its New York engagement, playing Philadelphia for one week, Chicago for nine performances, St. Louis, Detroit, Minneapolis and Boston for limited engagements, and returning after the tour to close for the Summer and start rehearsals for next season. The original company that presented the piece will go on tour under the direction of Louis Schnitzer. The cast includes Gershon Rubin, Anna Appell, Mischa German, Celia Adler, Lazer Field, Jechiel Goldsmith, Bina Abramovitz, Sonia Gorskaya and Jacob Ben-Ami.

OAKLAND HAS SUNDAY CONCERTS

SAN FRANCISCO, May 12.—A series of Sunday concerts have been inaugurated at Ye Liberty Theatre, Oakland, by Manager John J. MacArthur. At present, the Gallo English Opera Company is playing a five weeks' engagement there. The concerts are to consist of special numbers by members of the opera company and several vaudeville acts.

"ALL SOUL'S EVE" LOOKS LIKE WINNER FOR JOHN WILLIAMS

"ALL SOUL'S EVE." A drama in four acts and five scenes by Anne Crawford Flexner. Produced by John D. Williams and presented at Maxine Elliott's Theatre, Wednesday evening, May 12, 1920.

CAST.

Alice Heath... Lola Fisher
Peter... Leland Chandler
Katy... Eleanor Hutchinson
Livia Larkin... Anne Faystone
Jim Heath... Cyril Keightley
Dr. Sandy McAllister
Clifford Dempsey
Edward Knox, Jr... Walter Kingsford
Norah... Lola Fisher
Tom Larkin... John Thorn
Rua... Charles Whitehawk
Manuele... Clarence C. Rockefeller

"All Soul's Eve" is a very interesting study in the supernatural. Its effectiveness lies in its having been well written by Anne Crawford Flexner. Besides, the acting throughout was so well done that the theme, a difficult one to handle, was set forth in a thoroughly engrossing manner.

The wife of a young architect is killed by a motor car on the day that he receives word that he is the winner of an architectural contest. A child survives her. The latter, at the time of his mother's death, is being treated by a physician for pulmonary trouble. The father becomes so distracted and downcast by the untoward events which have come to mar his otherwise happy existence that he takes to drink and seems to be headed for perdition.

However, on the day of the young mother's death an Irish girl has come into the household. She has just arrived from the North of Ireland. She is a superstitious sort of girl, is this Nora maid, who, afterwards, explains that she has been "sint" to the household. At this point it becomes evident that Nora will become mother number two to the child.

The boy then becomes very ill on All Soul's Eve, but faith in his survival is maintained by Nora, who explains that it is the night when the young mothers who have died return to watch over their children. And, if the child recognizes the mother, Nora explains, the mother's soul passes into the body of the person nearest the child.

After that explanation, it is easy to divine what is going to happen and right here the supernatural begins. The mother returns, the child recognizes her, the soul of the mother passes to Nora and the latter begins to look, think and act like the late lady who was the inspiration and guiding influence in the life of her husband.

The result is that the child gets well, the husband becomes his own self and Nora becomes the second wife of the child's father. All of which may sound tame in the telling here, but, as it is set forth in the play, there is an abundance of thrills and the story is at all times highly interesting.

Lola Fisher plays the dual role of late mother and Nora, and, if she had handled her roles with less consummate delicacy, there would have been a most jarring note struck in the play. As it is, she did herself credit. Cyril Keightley, as the husband gave a splendid performance.

The others who deserve commendation for their acting are Clifford Dempsey, Anne Faystone, John Thorn and Leland Chandler, the child.

John D. Williams has provided fine settings for his production and it looks as if he has a winner in "All Soul's Eve."

"SMILIN THROUGH" CLOSING

"Smilin' Through," with Jane Cowl, will close at the Broadhurst Theatre May 28, to enable Miss Cowl to take a short vacation before her opening in Denver on July 10, for a western tour.

REHEARSING "THE BAT"

The first production to be presented by Wagenhals and Kemper after their years of retirement, will be "The Bat," by Mary Roberts Rinehart and Avery Hopwood. It will open in Washington on June 14. In the cast will be seen Effie Ellsler, Sue MacManamy, Harrison Hunter, Ernest Stallard and May Vokes.

"RESPECT FOR RICHES" HAS CLEVER LINES BUT A POOR PLOT

"THE RESPECT FOR RICHES." A comedy in four acts by William Devereux. Presented by William Devereux at the Harris Theatre, Tuesday evening, May 11, 1920.

CAST.

Sir Robert Chesleigh... William Devereux
Sir Guy Brampton... George Giddens
Louis Hirsch... Fred Tiden
John Ricker... Hamilton Christy
Lady Brampton... Julia Stuart
Mrs. Kenyon... Alexandra Carlisle
Mrs. Warrington... Lucille Watson
Clara Warrington
Muriel Martin Harvey
Muriel... Florence Malone
Partridge... Nancy Lewis Waller
Jules... Louis La Bey
Henry... Frank Bixby

In "Respect for Riches," the author has committed a mistake similar to that of an unskilled musician who attempts a *rubato* passage, playing one phrase too slow and the other too fast, thereby making, in all, an uneven and unbalanced tempo. At the start of the play, the action drags dolefully, then, in spots, it speeds up to an unusual degree, marring the play as a whole and revealing a faulty technique on the part of the writer.

There is much superfluous talk and a few interesting scenes, the satire, what there is of it, being good but misdirected. In all, there is plenty of work for play doctors and it would take a half dozen or so, all armed with blue pencils and shears and prepared for a hard job, to whip "Respect for Riches" into a shape proper to cope with the usual standard set for Broadway productions.

The play has been called a comedy, but there is little that savors of that variety of entertainment about it. There is one good laugh in the first act, several in the second, a few in the third, and, perhaps, a few more in the fourth and final act. However, the author's underlying thought is good, and in so far as exposition is concerned, there is no great fault. Yet, as a Broadway play, "Respect for Riches" is found wanting.

The story revolves about a fascinating widow. People believe her to be wealthy, yet the truth of the matter is that she is nearly penniless. Still, she continues to allow the deception. Of course, she is a very paragon of virtue and, to top this off, preaches every ideal of righteous conduct, shrinking from the merest suggestion of evil people around her. She is visiting at an English house party and, among the other guests is a young lad who, we learn, has more money than brains, although it would be hard to convince him of the latter. She sets her net and would have caught him, except for a twist of fate which wipes out the last of her small income. In an effort to regain what she has lost, through enlisting the aid of a man she considered her friend, she is placed in a compromising position of which the rest of the guests soon learn.

However, an old friend of her youth pops up and rescues her, promising her his name, and thus sets her on the road to happiness.

Alexandra Carlisle plays the leading role and William Devereux the part of the prodigal lover. Both are unsuited for the parts they play and contribute little to the play. George Giddens is fair in a comedy role. The best bit of acting is contributed by Lucille Watson.

MELODY LANE

GILBERT & FRIEDLAND IN BANKRUPTCY

Liabilities of Over \$50,000 with Assets of Unknown Value Force Publishing House to the Wall

A petition in bankruptcy was filed last week against Gilbert & Friedland, Inc., by the following creditors: Atlas Press, Inc., \$4,621; Rialto Publishing Co., Inc., \$150, and the Pioneer Engraving Co., Inc., \$474. John L. Little was appointed receiver.

The filing of the petition followed a meeting of creditors of the Gilbert & Friedland Co., held last Thursday, at which the condition of the business was presented and a request for an extension of credit made. A committee of creditors with E. C. Mills, chairman, was appointed and some action toward the continuance of the business under the direction of Max Silver was to have been taken this week, but the filing of the bankruptcy petition ends all proposed plans for the further running of the business.

According to statements made at the creditors' meeting the liabilities of the publishing concern will amount to over \$50,000, the Plaza Music Co., the jobbing house, being the principal creditor. This company is listed for a claim of something over \$27,000, representing money advanced in the financing of the business. The assets of the firm amount to but little, being composed of a stock of printed copies of uncertain value, the song catalogue, some mechanical royalty claims and book accounts amounting to several thousand dollars. The latter are also of unknown value, as it appeared that a considerable portion if not all of them had been pledged to a downtown financing concern for cash used in the operation of the business. The Gilbert & Friedland company was formed nearly three years ago by L. Wolfe Gilbert and Anatol Friedland, two song writers, who had previously been connected with the Stern house. They continued together until about a year ago, when Friedland retired, his interest having been purchased by Gilbert, president of the corporation, and Max Silver, who joined the company at that time and became treasurer and general manager.

At the creditors' meeting, Silver announced that if an extension could be arranged, he believed that the company would under his management eventually win out and pay its obligations. A number of the creditors expressed their belief in his statement, but the filing of the petition by the three creditors above named, who by their action evidently did not share in the belief that the business could ever pay its obligations, put the company into the bankruptcy courts.

Gilbert, who for some time past has been in vaudeville, appearing over the Loew circuit, will doubtless continue his theatrical work, while Silver will probably join the staff of one of the local publishing houses.

The failure of the company is attributed to the poor business conditions which for the past ten weeks has existed in the music field.

On Monday afternoon E. C. Mills called a meeting of the creditors' committee, but no definite action was taken owing to a complete report of the company's finances not being available. He said, however, that from information that he had at hand, it seemed likely that a compromise for a settlement of the claims might be made.

WENRICH'S PIECE IN REHEARSAL

"All for a Girl," Percy Wenrich's new musical comedy, is now in rehearsal and will be presented by Gleason-Block, Inc., within the next few weeks. Book and lyrics of the piece are by Raymond Peck and the cast includes Ray Raymond, Dolly Connolly, Tom Lewis, Josephine Stevens, Denman Haley, Clara Mackin, Robert Thorne, Edward Leslie and a big chorus.

PUBLICITY FOR CLARKE

Grant Clarke, the songwriter, who lost his wife via the divorce court route several months ago is getting some daily newspaper publicity on account of his attitude toward his former wife, at the time she applied for her divorce. His ex-wife was married recently to Walker Inman, a stepson of James B. Duke the tobacco millionaire, and Clarke with cool philosophy, so the daily newspaper stories run, agreed to give up his wife to the prospective heir to the Duke millions.

Mr. Clarke met Garnet Helen Patton, a Kokomo, Ind., clergyman's daughter, five years ago and after a rapid courtship lasting less than an hour married her and brought her to New York. Telling of his married life Clarke said "Our happiness was short-lived. Picayune arguments grew into big ones and then for the first time we separated. That was about a year after the wedding. Then followed separations and reunions so fast that I can't remember them.

"About a year ago she met Inman and I learned that she would like to marry him. I knew also that we could never be happy so when she started divorce proceedings I did not contest it for I did not want to stand in the way of a joyous marriage." Clarke said he has dedicated his latest song called "Tired of Me" to Mrs. Inman.

NEW KORTLANDER SONG READY

"Any Time, Any Day, Anywhere," the new Max Kortlander song, has been secured for publication by Richmond, the music publisher, who last week released the number to the singing profession. Kortlander, whose song "Tell Me," was one of the biggest selling thirty cent numbers published last year has in the new composition a song which it is predicted will surpass the wonderful popularity enjoyed by the "Tell Me" number.

This song was exploited and popularized by the Richmond Co. which saw it's big possibilities after the number had lain dormant with another publishing house. There was considerable bidding for the publication rights to the "Any Time, Any Day, Anywhere" number but Mr. Kortlander placed it with the Richmond house doubtless having in mind when he did so, the exceptional work done by this company on his previous song. The song has been recorded on the Q. R. S. rolls and early reports indicate that it is to be one of that company's big sellers.

The Richmond Co. have commenced a big publicity campaign in connection with the new song.

SAUL BORNSTEIN ROBBED

Sneak thieves got into Saul Bornstein's office in the Irving Berlin Inc. quarters one night last week and cleaned out Saul's wardrobe closet and private desk. Three liberty bonds were stolen.

RAY SHERWOOD IS DIRECTING

Ray Sherwood, of the Vandersloot Music Co., is directing the concert tour of Miss Helen G. Kelley, a mezzo soprano of Utica, New York who is to appear shortly in a series of concerts. The singer will feature the Vandersloot "Fineart" songs.

TENNY HEADS RIVIERA CO.

John A. Tenny, a Chicago advertising man, has been elected president of the Riviera Music Co. Mr. Tenny, who is prominent in business in Chicago intends to devote practically his entire time to the Riviera business.

SONGWRITER FOR VAUDEVILLE

Harold Chamberlain, the songwriter, and Joe Qualters are going into vaudeville in a new singing act.

Mr. Chamberlain's new song, "My Chinese Flower," as yet unpublished, is to be featured in Geir and Alexander's new act.

"TIPPERARY" TANGLE IS BEING SOLVED

Remarkable Case of Alleged Infringement Is Before the Courts—Trial to End This Week

The legal tangle regarding the authorship of the famous war song "Tipperary" is slowly being unwound in the Supreme Court before Justice Ford in this city.

Never before in the history of the music publishing business was such a remarkable claim for alleged infringement made. Mrs. Alice Smythe Burton Jay claims that away back in 1908 while living in North Yakima, Wash., she composed the famous melody afterward known as "Tipperary." She did not call her number which was first an instrumental by that name, but had a set of words boosting the apple industry written and called the number "Yakima," and her chorus was sung as a "Yakima Booster." She claims that she sent two manuscript copies, one of the instrumental and the other of the song chorus to Washington for copyright.

She states that she paid no more attention to the matter until 1914, when in Honolulu she heard for the first time the English song, "It's a Long, Long Way to Tipperary" and recognized it as her melody.

So far the story is understandable to those familiar with the music business, in which claims of infringement are common, but from that point on the story reads like a novel. The "Tipperary" song is, according to Bert Feldman, the publisher, the work of Harry Williams and Jack Judge, two Englishmen, who have never been in America. Mrs. Jay claims that she met Harry Williams, the American songwriter, in California, and asked him to set words to her melody. She says that he offered to do it. Feldman states that the Harry Williams that wrote the song is an Englishman, and no relation of the American of the same name. This might clear up that part of it, but the American Harry Williams in a newspaper interview published during the time of the "Tipperary" song vogue would neither affirm or deny that he wrote the song, but said that if he did it was while he was in England two years before. Still further is the matter complicated by Mrs. Jay's statement that during the Alaska-Yukon Exposition at Seattle in 1909 she met Feldman, who was working as a music clerk in one of the stores. Feldman, who is a prominent London publisher, known to all American music men, was, according to numerous witnesses, in England at that time, and he states that although he has been in America a few times that he was never west of Chicago and surely never was a music clerk in this country.

Yet, in spite of this, when Feldman appeared in the court room last week Mrs. Jay immediately identified him as the man she had met in Seattle at the fair, although she said that he had grown to look much older.

If this did not tangle the case up sufficiently another statement of Mrs. Jay certainly does. She claims that an architect named Sankey made a copy of her original orchestration back in 1909. She says he was lame, and that she has since lost trace of him, but in a picture published in a London paper showing the writers and publishers of "Tipperary" she identified the one named Williams as Sankey, who had made her orchestration. Now, Williams, according to Feldman, is not only lame but is unable to walk, and spends most of his time in an invalid chair.

Sankey, according to his father's report, went to Valparaiso some time ago, but when a commission of the Supreme Court was sent to the American Consul in that city to get his statement, word came back that he had disappeared into the interior.

The trial of the case will doubtless be finished before the week is over, and the decision is eagerly awaited in music circles.

PIANTADOSI CREDITORS MEET

A meeting of the creditors of the Al. Piantadosi Music Co. was held at the offices of the company on Thursday morning of last week.

A statement of the business condition of the firm was made which showed it plainly to be insolvent. Its liabilities are estimated at about \$30,000 and its assets negligible.

The Plaza Music Co. were stated to be the largest creditors, having advanced sums amounting, it was stated, to over \$20,000 towards the operation and continuance of the business. The bulk of the other claims listed are for printing, advertising and other necessary items in the conducting and maintaining of a music publishing business. The Plaza claim is in part secured by various assignments of copyrights, mechanical rights, etc., but the balance of the indebtedness is unsecured.

S. Goodman, manager of the company, made an offer to the creditors to take over the business and pay twenty-five cents on the dollar on the outstanding indebtedness. Fifteen cents in cash and the balance in short term notes. This was accepted by the creditors and the settlement is promised for an early date.

Al. Piantadosi, the song writer and founder of the business, is no longer connected with the publishing house, and is now in vaudeville.

BERLIN GETS RICHMOND SONGS

Irving Berlin Inc. has secured the publication rights of two numbers from the Maurice Richmond catalogue. They are "I Know Why" and "Just Another Kiss." Saul H. Bornstein, who returned last week from a visit to the Chicago and Detroit offices of the firm did a bit of professional work while in Detroit and arranged for Ted Lewis to feature "I Know Why" in the "Greenwich Follies."

MILLS HAS "THE EVIL EYE"

Jack Mills has just released a new number entitled "The Evil Eye," by Benny Leonard and Alex Sullivan. The number will be featured in connection with the Hallmark Pictures Corp. serial film of the same name as the song's title. Benny Leonard is to be featured in the picture.

"GIRL I LOST" RELEASED

"The Girl I Lost," a new song by Jerome Brockman has been released by the Arcadia Music Co., of Brooklyn. The song is well written, melodious and is being successfully sung by a number of well known vocalists.

RIVIERA OPENS IN N. Y.

The Riviera Music Co., of Chicago, has opened executive offices at No. 74 Wall St., New York. A professional department will be opened in the theatrical district as soon as suitable quarters can be found. N. J. Lott is manager of the firm's New York branch.

STERN GETS "SWANEE BLUES"

Jos. W. Stern & Co., have acquired from Al. Piantadosi & Co. the publication rights of "Swanee Blues" by J. Milton Delcamp and Frank Goodman.

CLIFF ODOMS CONVALESCING

Cliff Odoms, of the Leo Feist house, who was operated on recently for an infection of the jaw, is convalescing at his home in Philadelphia.

FRIEDMAN ON WESTERN TRIP

Leo Friedman of the B. D. Nice Co. is making an extensive trade and professional western trip in the interests of his firm.

BERNARD WITH ROSSITER

Felix Bernard, one of the composers of "Dardanella" has joined the composing staff of Will Rossiter, the Chicago publisher.

Laurel Lee has been routed over the Keith time for next season.

Harold Crane has been engaged by the Shuberts for a part in "Page Mr. Cupid."

Delyle Alda will be the prima donna of the new Zeigfeld "Follies."

Mr. and Mrs. Montague Glass have returned from California to New York.

Ruth Chatterton sailed for England last week.

Helen Christie and Anna Schuyler have been added to the cast of "Betty Be Good."

Van and Schenck will be seen in the new Zeigfeld "Follies."

Crane and Howard start a route over the Keith, Boston, time June 1.

Hal Briggs staged "His Chinese Wife" for the Blaneys.

Beatrice Allen has left for Texas, where her father died last week.

Leo Beers has been engaged by the Shuberts.

Frank Moulan, of "Ruddigore," joined the cast of "Lassie" this week.

O'Rourke and Adelphi have signed a ten-week contract to appear on the Zeigfeld Roof.

Herbert Standing, the English actor, was injured in Los Angeles last week, where he was working in pictures.

Cunningham and Clemmons, dancers, have been added to the cast of "What's In a Name."

Hassard Short has been engaged to re-stage "Honeydew" for Joe Weber, to be re-opened in August.

Grant Mitchell is to play the leading role in Adolph Klauber's "Scrambled Wives."

Robert Pitkin and Guy Nichols have been engaged for the cast of "Page Mr. Cupid," a new Shubert show.

Robert M'Wade, late of "The Five Million," is to be seen in "The Cave Girl" when Comstock and Gest produce it.

Henry Stanford and his wife, Laura Burt, sail on May 29 for London, where they will arrange for the production of "Nju."

Anna Case, of the Metropolitan Opera House, sailed last week for Europe on a vacation.

Dorothy South has been engaged by the Taits to sing the role of "Irene" in the production of that play in Australia.

William Harrigan replaced John Halliday in the cast of "A Hole in the Wall" this week.

Doris Eaton, one of the Eaton sisters, dancers, has been engaged for the new Ziegfeld Follies.

Clyde Bates will again be the principal comedian with Rube Bernstein's "Follies of Pleasure" Company next season.

Jessica Brown, now in "The Girl From Home," has been given a long term contract by Charles Dillingham.

Thomas and Fredericks Sisters have been booked for forty weeks over the Loew time.

Johnson and Parsons have been handed a thirty weeks' route over the Loew circuit.

Reed and Whiting opened this week in Knoxville, Tenn., on a twenty-five weeks' tour of the Loew time.

Baldwin Blair and company have been booked for twenty-five weeks over Loew time by Joe Michaels.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 32)

Jean Leonard, formerly in burlesque, is now in her sixteenth week at the Garden Cafe.

"Dolores," of the Ziegfeld Shows, has left St. Elizabeth's Hospital following an operation upon her foot.

Frank Moulan, of the Society of American Singers, will succeed Percival Vivian, in "Lassie," next week.

Erba Robeson has closed with Larry Reilly's company, after completing her fourth season with this act.

Sally Long has been added to the cast of "Page Mr. Cupid," which the Shuberts are rehearsing.

Ted Doner has been routed over the Loew time beginning next week. Abe Feinberg secured the booking.

Adelina Patti Harrold, daughter of Orville Harrold, joined the cast of "Irene" last week.

The "Tip Top Four," now with the "Follies of the Day," has signed with Barney Gerard for next season.

June Walker, of "My Lady Friends," has been chosen as leading lady for Robert Harron in his first film starring venture.

Eleanor Painter has returned to the cast of "Floradora," having recovered from an attack of blood poisoning.

Memphis Russell, last with "Always You," has been engaged for "Page Mr. Cupid."

Helen Carr, diver at the Hippodrome, signed last week with H. B. Marinelli to give diving exhibitions in Paris.

Lydia Lipkowska, the Russian soprano of the Chicago Opera Company, is recovering from a recent operation.

Stewart Baird has been engaged by the Shuberts for a musical show now being prepared.

Earl ("Skater") Reynolds and his family will sail for Europe on June 16 for a twenty-week run in London and Paris.

Josephine Hall was taken to the Woman's Hospital in a serious condition last week.

Victor Morley has been engaged for the "Poor Little Ritz Girl," being rehearsed by Lew Fields.

Charles H. Fuery is now connected with the Abe Feinberg office, as assistant, replacing Eddie Smith, who left recently.

Margie Coat will start rehearsal next week with the new Anderson-Spiegel musical show, now in rehearsal.

"Janet of France" sailed last week for Paris, where she will visit her parents for three months.

Yerkes Happy Six has been signed to appear with George White's 1920 edition of "Scandals."

Moran and Mack, vaudeville black-face comedians, have been engaged for Zeigfeld's new "Follies."

Murray Howard and Fred Bernard will go to their Summer resort hotel in North White Lake July 1.

Mallia and Bart, former vaudevillians, have signed for an additional two years with Charles Dillingham.

Louise Swanson, a sister of Marcella and Beatrice, of "Floradora," has been added to the cast of "Page Mr. Cupid."

Lumsden Hare succeeded Charles Waldron in the cast of "The Passion Flower" last week.

Frederick V. Bowers has been signed to appear in a new production of John Cort's, which opens in Harrisburg on August 20.

Helene Henneque, who recently returned from Scotland, and is now with "The New Leader," was married last Sunday.

Joe Keno and Rosie Green have completed their three-year contract with Henry W. Savage.

Ed. R. Salter, advance man for many years of the Johnnie J. Jones show, visited New York last week.

Willie Hope Wakefield is selling the contents of her former country residence in Eatontown, N. J., at auction.

Evelyn Hubbell, director of dancing at Terrace Garden, has gone to Europe for several months.

Leon Cunningham, of the Sothern-Marlowe company, has placed two plays with the Little Theatre, Madison, Wis.

Jimmy Hussey is to replace Henry Lewis in "The Frivolities" at Detroit, Lewis going into vaudeville.

Grace Cornell is about again after being confined to her home for ten days with tonsillitis.

Billy Glason has signed Neal O'Hara, staff humorist of the Evening World, to write topical sayings and other material for his act.

Jack Glick, of the Orpheum Theatre, Portsmouth, W. Va., is in New York engaging people for a new musical comedy company.

Jack McAuliffe, at the conclusion of his twenty-five week contract on the Keith Time in July, will sail for England to show his fight films and monologue.

Sam Fallow, the booking agent, will sail for England on the 16th. Mickey Curran will have charge of his office and business affairs.

George Adams has returned to New York after having played thirty-six weeks in burlesque stock for George Jaffey in Pittsburgh.

Jane Anderson, of the "Up in Mabel's Room" company, has inherited \$25,000 through the death of her grandfather in Scotland.

Irving Bloom, formerly with Harry Von Tilzer Publishing Company, is now with Billie Seaton. The act sails for London May 26.

Alice Maison, supported by the Tomson Twins, Leslie Kilpatrick and Loretta Ray, is featured in the second edition of the "Marigold Frolics," Chicago.

Texas Sheldon, who has been playing in vaudeville, is now featured with the "Oklahoma Cowboy Review," playing around Boston.

Billy Foster and Marty Semon will play a few dates in vaudeville at the close of their season with the Bowery Burlesquers next week in Washington.

Charles ("Jazz") Hamp, who has been assistant to "Janet of France" for the past season, opened a new single turn on May 17.

Ursula Fautit, J. Sayre Crawley, Vernon Kelso and Clifford Walker, all members of the Sothern-Marlowe company, will sail for England this week.

Virginia Wells, recently married to Howard Lindsay, was presented with a gold watch by the members of the Sothern-Marlowe company, with whom she is appearing.

Jose Ruben, who closed with "Sacred and Profane Love," sailed on Saturday for London, where he will join Mary Nash, his wife.

Stanley Dale will open with Violet Horner in a new act written by Arthur Behm on the Orpheum Circuit June 1. Harry Weber is taking care of the bookings.

Ida Stanhope, A. Clair Hales, Albert Carnelli and Frank Howard have been engaged by Joe Hart to support Henrietta Crossman in her vaudeville act.

Nolan Fenwick and her sister, Annette, will go with the "Passing Show" to Chicago when that attraction leaves the Winter Garden in June.

Mrs. Violet Faust, widow of the late Ted Faust, of the Faust Family, will be married to Mr. I. H. Baldwin at Dallas, Texas, June 6.

Cissie Hayden, Daisy Smith and Sylvia Stone, all with the Hippodrome, during the past season, will dance in London and Paris this summer.

Arthur Theman, formerly the cornetist with the Colonial orchestra, under Ben Roberts, has joined the "Happy Six," with George White's "Scandals."

Dolly Connolly, Ray Raymond and Percy Wenrich, Tarzan and Bertee Beaumont, appeared at the Century Sunday night concert.

Chris Pender is closing his girl act "Musical Moments" in order to spend a vacation with Bob Hunt, working on the book and lyrics of a new musical comedy.

Rube Ferns and Pauline Avis are being featured with the Lord and Vernon company in Ohio, Pennsylvania and West Virginia.

Nellie Gardini, of the Chicago Opera Company, arrived here last week from Paris, being called back home by her mother's illness. She is now in Chicago with her mother.

James Sheesgren has resigned the general managership of the Coburn interests and is returning to Wagenhals and Kempner as general manager, which position he formerly held for ten years.

Cordelia Tilden, musical comedy lead, whose last appearance was in the Mrs. Vernon Castle role in "Watch Your Step," has taken over the management of the New York Theatrical Exchange, which Louis Hallet has conducted for the last twenty years.

Mrs. Robert Peel, now the wife of Sir Robert Peel, British prime minister, and formerly known under the stage name of Beatrice Lillie, was robbed of a diamond and pearl brooch, valued at \$3,500, aboard the *Finland*, which arrived last week.

Dobbs, Clarke and Dare open next week at Minneapolis for a tour of the Pantages time, booked by Mark Levy, who also booked Ethel Keller and Chums for a tour of the time, beginning in July.

La Pelletreau, who has been doing a dancing act at clubs, has rehearsed a new single which she recently broke in. She will play it around New York before opening on the Poli time.

Manny Besser, of the "Follies of Pleasure" company, was presented with a loving cup by the Amorita Club, of Brooklyn, at the Star Theatre, Tuesday night of last week.

Fred Zobedie, who entered into partnership with C. L. Carrell in Detroit about three months ago, now has eight theatres, including the New Valentine, at Defiance, Ohio.

The Hellkists arrived from Buenos Ayres on May 14, passed their baggage and themselves through Quarantine, and opened at Luna Park for the season on Saturday the 15th.

(Continued on page 32)

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

BROOKS AND McCOMAS

Theatre—Audubon.
Style—Dramatic Playlet.
Time—Twenty minutes.
Setting—In three (Special).

Having sent another company out with his "Dollars and Sense" offering, Alan Brooks set to work and wrote a new vehicle for himself and, with Carroll McComas, offered it to vaudeville. Incidentally, it might be mentioned that "So-So," as he is called in this offering, the Japanese valet who appeared in "Dollars and Sense," is also a member of the cast.

We don't know the name of the new offering and we don't try to suggest one. As far as comparing it with "Dollars and Sense," it is rather difficult. "Dollars and Sense" was one sketch in a million. This one is typical of Brooks' kind of work, but has one fault which will have to be remedied. It is too "high-brow." About the best way to remedy that fault would be for Brooks to do more farce comedy work.

The opening scene shows Brooks and Miss McComas kissing and hugging each other, for they have just discovered that they are in love. Miss Carroll exclaims, in happiness, that they are mentally equal, physically equal and financially equal. What's more, neither of them has a dark past. In fact, everything is wonderful.

But not to Brooks! He fears that, because they love each other and because they have nothing to fight their way through to get each other, their love will die soon after marriage. So it is decided that they must get an impediment to their love.

Miss McComas then tells of a certain Jerry, who is constantly proposing to her. She says that she will accept him and that, after a three months' honeymoon, she will return to Brooks, after which they can be happy in their love and happy in their misery, not being married to each other, and with Jerry as the impediment to happiness. Brooks at first does not like the idea, but Miss McComas gets him to finally agree. Curtain.

A film is then shown, with captions, telling that three months have passed by, and also giving some humorous comment on life in general.

Brooks is then seen nervously awaiting the return, after three months, of Miss McComas. He finally confesses to his valet that he feels he does not longer love her, and that he is falling in love with another girl whom he expects to arrive at the apartment a half hour after Miss McComas is scheduled to appear. He does not know how to tell the latter that his affection has cooled.

Enter Miss McComas, looking very beautiful. It then develops that she has fallen in love with Jerry. She raves about how wonderful he is and Brooks suddenly discovers that he loves her more than ever, now that he has lost her. Exit Miss McComas and Brooks talks about suicide. Re-enter Miss McComas, who announces that she has killed Jerry because Brooks loves her.

Bewildered, Brooks asks what's it all about, and she finally explains that, rather than lose her ideals about marriage, she invented the character Jerry and wanted to see if Brooks would learn his lesson. There never was a honeymoon, etc.

The work of the cast needs no comment. The playlet is, without a doubt, clever and may work into a good offering before he gets through with it.—G. J. H.

WILL OPEN SELWYN HOUSE

Florence Reed will open the new Selwyn Times Square Theatre next Fall in H. Brougham Tall's farce "Wait for Me." Miss Reed has been placed under a five-year contract, by the Selwyns.

HENRIETTA CROSMAN

Theatre—Palace.
Time—Twenty-three minutes.
Style—Comedy sketch.
Setting—In three (special).

Joseph Hart is presenting Miss Crosmen in a new playlet entitled "Every Half Hour," written by Albert Cowles and Roy Briant.

The scene takes place in Bob Bartley's (St. Clair Hales) studio, Bob being the husband of Mary (Miss Crosmen). When the curtain ascends, he is seen packing a grip as his wife enters and he informs her that he is about to leave her, as there is another woman who has stolen his heart and love. Unlike most women, she is unconcerned about the matter, and assists him in preparing for the trip. But, while appearing unconcerned, she shows a desperate love for him, but in such a clever manner that he is entirely deceived.

The 'phone bell rings then, and the "affinity" (Ida Stanhope) is ushered in and Bob's wife makes it as comfortable as possible for her. But, in telling her of his charms, she also informs her that he wears gloves and pajamas at night, and must be fed pills every hour. The affinity believes it all and, finally, denounces Bob; whereupon, Bob desires to remain with his wife, but she disclaims him. Bob, in turn, then accuses her of having a lover, and she does not give him cause to think otherwise, as, previously in the playlet, a Frenchman, who purchased Bob's painting, is in another room, inspecting the portrait. He then makes his appearance.

The punch comes at the finish, when the Frenchman and Amelia are disclosed as a couple of crooks, for, while the Frenchman (Albert Chianelli) is supposedly inspecting the painting, he steals Mary's pearls. She, however, is wise and informs him that the pearls are phony. He then throws them on the couch, thinking they are, as she says, only to find that in reality they were precious gems.

After the crooks depart Mary and Bob embrace, and the curtain falls. The act, in theme, is not entirely new, but Miss Crosmen gave a splendid performance, securing many good laughs through expert reading. J. D.

LOU RELLA

Theatre—Proctor's 125th St.
Style—Singing, comedy, acrobatic.
Time—Twelve minutes.
Setting—One, two, one.

Rella starts his offering with a published song, doing a "dope fiend" character. Some talk pertaining to the character follows and has a few laughs in it. The punch of his act lies in the work done in the setting in two, where he goes through a short, snappy routine of tumbling, contortion and iron-jaw work. In the last he held a kitchen table up by his teeth and pounded on it with a chair at the same time. He closed in one, doing the "dope" again with a song finish.

Rella would do well to re-arrange his routine so as to close with the acrobatic work, which is sure-fire. As to the talk and singing, they are ordinary. As an acrobatic turn, he'll do.—G. J. H.

JOE BENNETT

Theatre—Colonial.
Style—Blackface comedy.
Time—Eighteen minutes.
Setting—Four and one.

Joe Bennett, formerly of Bennett and Richards, is now "taking it on his own" in a new single. He bills himself as "the bouncing bug" and tries hard to live up to it.

Bennett opens much in the same manner that the old team opened their act, and, after the surprise of the opening is over, gets right down to work. His steps, which are the main part of his act, are interspersed with some dialogue and songs.—S. K.

DRAMATIC REVIEWS

(Continued from Page 16)

"DANCE OF DEATH"
SOMBRE AND SORDID
IS WELL PUT ON

"THE DANCE OF DEATH."
A condensed version of a play by August Strindberg, translated by Edwin Bjorkman, in two parts, arranged by Henry Stillman. Produced by The Theatre Guild, under the direction of Emanuel Reicher and presented at the Garrick Theatre, Sunday evenings, May 9 and May 16, 1920.

CAST.

Edgar.....Albert Perry
Alice.....Helen Westley
Judith.....Pauline Polk
Curt.....Dudley Digges
Allan.....Robert Donaldson
Jenny.....Valerie Stevens
The Old Woman.....
.....Mary Content Paleologue
The Lieutenant.....Walter Geer

August Strindberg was a notorious woman hater. And, considering that during his lifetime he had only four wives, there may or may not have been some basis for his prejudice against the well-known opposite sex. But he wasn't satisfied to hate women himself. He wanted everyone else to hate them, as a goodly portion of his writings clearly indicate.

By some he was considered mad—mad about the women, as they might say along Broadway. But, just the same, he was an ultra keen analyst of humanity. And, just to prove that there are some bad men in the world, among other things, he wrote "The Dance of Death," which certainly proves that Edgar knew the art of intrigue, which he directed against his wife more than anybody else.

His main character, an army captain, who resides with his wife, Alice, in a fortress on a more or less isolated island, is clearly unhappy after twenty-five years of married life. And she is no whit less jubilant about her married existence. Both, in fact, are miles apart in sympathy and understanding of each other. Thus we find them, when the story of "The Dance of Death" begins, tired and weary of each other.

Their children have been sent to a school in the city. They, therefore, are living alone, except for two maid servants, both of whom leave their employ because of the unsatisfactory atmosphere the captain and his wife have created in the household. So their hatred for each other grows more and more intense from day to day.

The Captain suffers from heart trouble. His wife knows it and hopes and prays daily for his death. He, on the other hand, cognizant of her hope, even goes so far, on one occasion, as to push her off a pier into the water. His attempt to drown her fails, but it naturally intensifies her hatred of him. Thus the years pass by until the Captain is finally carried off by death, due to a sudden heart attack brought on by the news that his daughter, with the mother's connivance, has slighted the elderly colonel whom he had intended should be his son-in-law.

During these proceedings there figure several other characters, among them Curt, a relative whom the Captain has helped to estrange from his wife and son, Allan, Curt's son, a young military cadet, who is torn from his father ruthlessly by the captain and sent away from the island to a distant military post, and Judith, the captain's daughter, whom Allan loves, and who is a youthful and vivacious embodiment of her parents' worst characteristics.

This is all keenly developed and set forth in the play, which presents a problem at all times—a great problem and one which the author seems just about to solve at various times. But, instead, he continues with his thesis and creates new and abstruse developments, growing out of human relationships. Such a degree of ego as that possessed by the Captain is rarely met with. He becomes obsessed with himself and his own purposes.

Albert Perry, as the Captain, gave a delightfully finished performance. His role was a most difficult one to handle, but he

played it nevertheless with an understanding smoothness that helped him to reach great histrionic heights at times, notably in the last act.

Helen Westley, as the wife, looked the part much better than she acted it. She seemed to be unable to decide definitely how to play her role. She was more than a bit halting in her emotional scenes and, sometimes, a bit off in her lines. Hers could hardly be called a good performance. Maybe it was because she did not quite grasp the purport of the role she enacted.

Dudley Digges, as Curt, gave further proof of his now established ability to grasp a role and its meaning and enact it ably and intelligently. Pauline Polk, who played the part of Judith, the Captain's daughter, did so in a thoroughly piquant manner. She looks and acts a bit like Nazimova, which is nothing against her ability.

HOPWOOD PIECE WORKED OVER

Before opening its Summer run at the Shubert, Boston, the new Al Woods show, "I'll Say She Does," by Avery Hopwood, was given a showing at the Columbia Theatre, Far Rockaway, last Friday night. The show, which opened recently in Washington under the title of "Dodo" began its Boston run on Monday of this week. The piece has been considerably worked over.

The book is in three acts. Buddy De Sylva has furnished the musical setting and it has been staged by Edward Royce. There is just enough plot not to tax the imagination and the dialogue is light and breezy. The lyrics will never win De Sylva fame as a poet and neither will the music, which is very reminiscent.

The outstanding motive is "While the City Sleeps," heard again and again during the course of the performance. Other numbers that will probably fall under the so-called popular category are "On an Island with You," "Settling Down," and "It's Naughty But It's Nice." The latter number is sung by the chorus, which, by the way, shapes up as a decidedly good looking aggregation of girls, who can both sing and dance in a capable manner.

The story concerns "Dodo" the charming and enticing wife of Herb Warren. She is one of those women who, after marriage, retains a host of former admirers. Among the lot is a poet, Tommy Belden, and a prominent physician, Doctor Elliott. Her husband, nearly distracted by the attentions of these tame cats, as his wife calls them, enlists the aid of an old friend "Bobo" Brown, just returned from China.

Around the latter, Warren throws a romantic glamor and arranges that his wife shall take dinner in his apartment so that the latter may tell him to just what extent "Dodo" will go when in the company of other men. All this is rather hard on poor "Bobo," who has made a rule to shun women in general, and who, to the surprise of his gentlemen friends, has just become engaged to Warren's ward, Angie Martin.

Of course, there are numerous complications. "Dodo" learns of the engagement and, in an effort to save her husband's ward from what she considers an already too wise man of the world, decides to accept the invitation to dine in "Bobo's" apartment. But, she had previously refused and "Bobo" had invited Angie to partake of the feast. To make matters worse, the misinformed and jealous wife of Doctor Elliott also makes her appearance at the secluded apartments of poor "Bobo."

There then follows a fine mix-up, and, for a time, things look pretty dark for friend "Bobo." But, finally, all is straightened out, Angie returns to "Bobo" and "Dodo" promises to be a good wife.

Roland Young plays "Bobo," injecting into the part a considerable amount of his particular brand of humor. Juliette Day, charming to look at and in excellent voice, plays "Dodo," and Ernest Glendenning the role of her husband.

MRS. NOAH
never
suspected

that

EDDIE CANTOR
HENRY LEWIS
GEORGE WATTS
FRANK HURST
GEORGIE PRICE
WELLINGTON CROSS
and many others

would give American
audiences in 1920 so
much fun at her expense.
Her domestic affairs
have made a great
Comedy Song entitled:

NOAH'S WIFE LIVED A WONDERFUL LIFE

Performers agree this is the best comedy song on the market - Extra choruses, double version are ready!

Orchestrations
Ready!

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NEW YORK CITY

Palace—Kitty Gordon—Rae Samuels—Jack Wilson—Allan Rogers—Anatol Friedland—Kate Elmore—Sam Williams—Pedestrianism—Royal Gascones.

Riverside—Samoyoa—Harry Hines—Fall of Eve—Lillian Herlein—4 Readings—Harry Carrol Co.—Jason & Haig.

Colonial—Dotson—J. C. Nugent—Rooney & Bent—Van Oellos—James Lucas Co.

Alhambra—Anna Chandler—Monroe & Grant—Harry Pack—Mr. & Mrs. Wilde—Lee Children—Vic. Moore & Co.—F. & M. Britton.

Royal—Barbette—Marie Lo & Co.—Santley & Sawyer—Solly Ward & Co.

BROOKLYN, N. Y.

Bushwick—Santos & Hayes—Jack LeVier—Geo. Kelly & Co.—Bert Errol—D'Avigneaus Cel.—Sylvia Clark.

Orpheum—Maud Earl & Co.—Eddie Borden & Co.—Dave Roth—Frankie Wilson—Belle Baker—Under Apple Tree—Herschel Henlere—Whipple Huston Co.

NEW BRIGHTON

J. R. Johnson & Co.—Nathan Brothers—Georgie Price—Morris & Campbell—DuFor Bays.

BALTIMORE

Maryland—Olsen & Johnson—Masters & Kraft—Over Your Heads—Wm. Brack & Co.—Eva Shirley & Co.—Martin & Fabrin—Jack Norworth—Janet Adair—Clifford & Willis.

BUFFALO

Shea's—Wheeler 3—Bronson & Baldwin—Ryan & Ryan—Miller & Bradford—Ruth Budd.

BOSTON

Keith's—Eape & Dutton—McLellan & Carson—Tracey & McBride—Chas. McGood & Co.—Ciccolini—Trixie Friganza—Rigolietto Bros.—Maud Muller Rev.

CLEVELAND

Hippodrome—Toxart—Marg. Padula—Ed. Janis Revue—Phina & Pinks.

DETROIT

Temple—H. & A. Seymour—Ed. Morton—Lillian Shaw—Gibson & Connelly—Levan & Miller—Tuscano Bros.—Amoros Sisters—Green & Myra.

GRAND RAPIDS

Romona Park—Ramsdell & Deyo—Ferry—Lucille & Cockie—Edith Clifford.

LOWELL

Keith's—Kharum—Anderson & Graves—Buzzell & Parker—Adams & Griffith—Joe Madden—4 Ortons—Lloyd & Wells.

MONTREAL

Princess—Chas. Wilson—Wm. Seabury & Co.—Duffy & Caldwell—Johnson Baker & J.

PHILADELPHIA

Keith's—Dorothy Brenner—Grace Huff & Co.—Dugan & Raymond—Julius Tannen—Harry Fox & Co.—Delmore & Lee—Donovan & Lee—Daly & Berlew.

PORTLAND

Keith's—Nelson & Hall—Ben Smith—Anger & Parker—Ara Sisters—Roode & Francis—Mollie Fuller & Co.

TORONTO

Shea's—Powers & Wallace—Geo. McFarlane—Reynolds & Donegan—Francis Kennedy—Bert Howard—Lord & Fuller—B. Morgan & Co.—Toto.

WASHINGTON

Keith's—Creole—Fesh—Plate—Elida Morris—Grey & Old Rose—Helen Keller—Dainty Marie—Lyell & Macy—Boyce Combs—Wm. Gaxton & Co.—Topics of Day.

ORPHEUM CIRCUIT

CHICAGO

Palace—William Rock & Girls—Margaret Young—Kramer & Boyle—Bessie Remple Co.—Shelton Brooks & Co.—Gordon's Circus—Adler & Dunbar—The Great Libby.

State Lake—Wellington Cross Co.—Leightner Sis. & Alex—Johnny Ford & Girls—Ryan & Orlob—Harry Johnson—Emily Darrell—Elroy Sisters—Wallace Galvin—Le Zarrell & Co.

Majestic—Leon Errol & Co.—Glenn & Jenkins—Grace Nelson—O'Donnell & Blair—Kinney & Corinne—Frank De Voe & Co.—Hughes Musical Duo—Leipzig—Chandon Trio.

CALGARY AND VICTORIA

Orpheum—Alexander Carr Co.—Josie Heather Co.—Melody Garden—Pifer & Douglas—Merlin—La Zier Worth Co.

DENVER

Orpheum—Rita Mario Orch.—Nitta Jo—Brent Hayes—Montgomery & Allen—Helene Davis—Samated & Marion—Mary Marble Co.

DES MOINES

Orpheum—Elsa Ryan & Co.—Billie Shaw's Rev.—Byrnes & Gehan—Anita Diaz Monks—Avey & O'Neill.

KANSAS CITY

Orpheum—Elsa Ryan & Co.—Shelton Brooks Co.—Avey & O'Neill—Byrnes & Gehan—Diaz Monks—Billy Shaw's Revue.

LINCOLN

Orpheum—Rita Mario Orch.—"And Son"—4 Marx Bros.—Mirano Bros.—Sandy Shaw—Chas. Howard Co.

LOS ANGELES

Orpheum—Ye Song Shop—Homer Miles Co.—Milt Collins—Polly Oz & Chick—Wm. Cutty—Nestor & Vincent—Mme. Petrova—Gene Greene.

MINNEAPOLIS

Orpheum—Kiss Me—Palo & Palet—Barthold's Birds—Kane & Herman—La Mont Trio—Ames & Winthrop—For Pitty's Sake.

MILWAUKEE, WIS.

Majestic—Valaska Suratt & Co.—Ruth Royce—Irving Fisher—Bostock's Rid. Sch.—Harry Rose—Beeman & Grace—The LeVoles.

Palace—Henry Santry & Band—Phil. Baker—Swift & Kelley—On the Mississippi—Galetti's Monkeys—Thelma—Young Trio.

OAKLAND

Orpheum—Flashes—Blossom Seeley Co.—Anthony & Rogers—Orville Stamm—Hart & Dymond.

OMAHA

Orpheum—J. B. Hymer Co.—Ashley & Dietrich—Nan Gray—Whirl of Variety—Lucas & Ines—Ben K. Benny.

PORTLAND

Orpheum—Mason & Keeler Co.—Henri Scott—Beth Berl & Co.—Ned Norworth & Co.—2 Rossifas—Rudnor—Stewart & Mercer.

VAUDEVILLE BILLS

For Next Week

SEATTLE

Orpheum—Bothwell Browne & Girl—Lloyd & Crouch—Fox & Ingraham—Anderson & Burt—Texas & Walker.

SAN FRANCISCO

Orpheum—Cressy & Dayne—Will M. Cressy—Demarest & Doll—Dewitt Young & Sis.—Duval & Symonds—Florence Tempest Co.—Sylvester Schaffer.

SACRAMENTO AND FRESNO

Orpheum—Vie Quinn & Co.—Wallace Clarke & Co.—Claire Forbes—Herbert & Dare.

SALT LAKE CITY

Orpheum—Wilbur Mack & Co.—3 Stewart Sisters—Ethel Clifton—Cooper & Ricardo—Newhoff & Phelps—Frank Wilson.

ST. PAUL

Orpheum—Dresser & Gardner—Lane & Moran—Gardner & Hartman—Novelty Clintons—Green & Parker—Jack Kennedy & Co.—Berk & Sawm.

ST. LOUIS, MO.

Orpheum—Gitz-Rice & Forde—The Little Cottage—Alexander Kids—Aleen Bronson—Krans & LaSalle—Baraban & Grohs—Allman & Nalle—Alice De Garma.

Rialto—Leona LaMar—Swor Brothers—Cameron & Kennedy—Bottomly Troupe—Bennington & Scott—Swain's Cockatoos.

VANCOUVER

Orpheum—"Last Night"—Nellie Nichols—"Touch In Time"—Bert Hanlon—Werner Amoros Co.

WINNIPEG

Orpheum—Howard & Clark Rev.—Fixing the Furnace—Spencer & Williams—Bill Robinson—Eary & Eary—Morgan & Gates—Reddington & Grant.

W. V. M. A.

CHICAGO, ILL.

Hippodrome—Regay & Lorraine Sis.—Keno Keys & Melrose—The Honey Moon—Captain Kidd's Kid.

Empress (First Half)—Raymond & Wilbert—Fiske & Fallon—Cameo Girls—Neville & Brockway—Wier & Crest. (Last Half)—Russell & Haynes—Dancing Tyrells—Worth Wayton Four—Jimmy Britt.

Logan Square (First Half)—Marie Sweeney—Newell & Most—Rising Generation—Stine & Jackson—Three Bartos. (Last Half)—Mang & Snyder—Every Sailor—Sutherland Saxo Six.

Lincoln Hippodrome (First Half)—Gordon & Delmar—Sutherland Saxo Six—Tom Mahoney—Regan & Jordan. (Last Half)—Sandy Shaw—Roy & Arthur.

American (First Half)—York & Mabelle—Frank Mullane—Angel & Fuller—Mang & Snyder. (Last Half)—McRae & Clegg.

Kedzie (First Half)—Fink's Mules—Mason & Rooney—Lewis & Norton—Gaylord & Herron—Bert Fitzgibbons—Robbie Gordone. (Last Half)—White Brothers—Newell & Most—Mack & Earl—Harry & Etta Conley—Hermine Shone & Co.—Miano Brothers.

Chateau (First Half)—Dancing Tyrells—Bayes & Speck—Eddie Foy & Family—Bill McDermott—Nolan & Bell. (Last Half)—Bell & Eva—Ford & Goodrich—Eddie Foy & Family—Lillian Watson—Layton & West.

Hippodrome—Eddie & Howard—Billie & Dot—Allen & Brown—Jack George Duo—Will J. Warl & Girls—Haddon & Norman—Schepp's Comedy Circus.

ABERDEEN, S. D.

Orpheum (Last Half)—Wilburn & Adams—Myrtle Mohr Trio—Bettie Babb—Hewett's Musettes.

BRANDON, MAN., CANADA

Aloha Duo—Moore & Gray—Mammy Harrison—Perry & Bird.

BELLEVILLE, ILL.

Washington (First Half)—Nalo & Rizoo—Page & Gray—Ambler Brothers. (Last Half)—Pala Armstrong & Co.—Century Serenaders.

CHAMPAIGN

Orpheum (First Half)—McRae & Clegg—Jean Gibson & Co.—Sweetie's Villani & Villani—La France Bros. (Last Half)—Angelo Armento & Co.—Garry Owen & Co.—Herbert E. Denton & Co.—Jimmy Savo & Co.—Dancing Kennedys.

DAVENPORT

Columbia (First Half)—Unusual Duo—Murray Girls—Venetian Gypsies—Hall & Shapiro—Taketa & Kawana. (Last Half)—Flying Wards—Burns & Lynn—Porter J. White & Co.—Al Wohlman.

E. ST. LOUIS, ILL.

Erber's (First Half)—Embs & Alton—Olga Leopards—Taylor & Francis—Alex Melford & Co. (Last Half)—Broslus & Brown—Dewey & Rogers—Robinson & Penny—Amber Brothers.

FREMONT, NEB.

Wall (Last Half)—Davis & Olmsmith—Jack & Delye—Three Belmonts.

GRANITE CITY, ILL.

Washington (First Half)—Greene & La Felle. (Last Half)—George Wilson—Frank & Gracie Demont.

GRAND FORKS, N. D.

Orpheum (First Half)—Janis & Gaffney—Carr & Oday—Troutner & Heffernan. (Last Half)—Kablin Duo—Burns & Lorraine.

GRAND ISLAND, NEB.

Majestic (First Half)—Jack Lavetta—Billy & Babe Groves—Keller & Day.

FARGO, N. D.

Grand (First Half)—Wilburn & Adams—Myrtle Mohr Trio—Bettie Babb—Hewett's Musettes. (Last Half)—Janis & Gaffney—Carr & Oday—Troutner & Heffernan.

JACKSONVILLE, ILL.

Grand (First Half)—The Brads—Millard Brothers—Garry Owen & Co. (Last Half)—Page & Gray—Six Belifords.

KENOSHA, WIS.

Virginian (First Half)—Duncan & Castler—Hermine Shone & Co.—Worth Wayton Four—Ergott's Lilliputians. (Last Half)—Ford & Hewett—Mason & Rooney—Rising Generation—The Brightons—Will Mahoney—Robbie Gordone.

MADISON

Orpheum (First Half)—Amedeo—That's My Wife (Tabloid). (Last Half)—Lerie & Dupree—Gordon & Delmar—The Cameros—Tom Mahoney—Ballot Trio.

RACINE, WIS.

Rialto (First Half)—Ford & Hewett—Grace De Winters—At the Turnpike—The Creightons—Rosa King Trio. (Last Half)—Elroy Sisters—Duncan & Castler—Neville & Brockway—Bert Fitzgibbons—Ergott's Lilliputians.

ROCKFORD

Palace (First Half)—Lerie & Dupree—Lillian Watson—Porter J. White & Co.—Stan Stanley—Ballot Trio. (Last Half)—Unusual Duo—Murray Girls—Gaylord & Herron—Stan Stanley—Rose, Ellis & Rose.

SOUTH BEND

Orpheum (First Half)—Frank & Eddie Monroe—Romm & H. Ney—Raymond Wylie & Co.—Mack & Earl—Roy & Arthur. (Last Half)—E. T. Alexander—Jean Gibson & Co.—At the Turnpike.

ST. LOUIS, MO.

Skydome (First Half)—Paula Armstrong & Co.—Frank & Gracie Demond—Broslus & Brown. (Last Half)—Nalo & Rizoo—Taylor & Francis—Alex Melford & Co.—James & Jessie Burns.

Columbia (First Half)—Go Ahead—Mitchell & Mitch—George Wilson—White Brothers. (Last Half)—Olga's Leopards—Kay Hamlin & Kay—Embs & Alton—Jim McWilliams—La Follette.

TERRE HAUTE

Hippodrome (First Half)—Bell & Eva—Robison & Penney—Herbert E. Denton & Co.—3 White Kuhns—Jimmy Savo & Co.—Dancing Kennedys. (Last Half)—Patty Reat & Bro.—Sweetie's—Regan & Jordan—Raymond Wylie & Co.—La France Bros.

WINNIPEG, MAN., CAN.

Strand (First Half)—Kabin Duo—Burns & Lorraine. (Last Half)—La Verne—Ethelyn & May—Granville & Fields—Tom Nawn & Co.

PANTAGE'S CIRCUIT

WINNIPEG

Pantages—Aeroplane Girls—Brown & Jackson—Revue De Luxe—Carl McCullough—Sub F-7—Brown & Jackson.

REGINA AND SASKATOON

Pantages—Ed. & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey Henle & Grayce—McKay's Scotch Revue.

EDMONTON

Pantages—Mizuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

CALGARY

Pantages—Degnon & Clifton—Manning & Lee—Beriere & King—Coakley Dunleavy & Co.—Alice Manning—Odiva.

GREAT FALLS AND HELENA

Pantages—Flying Weavers—Challis & Lambert—Maggie Le Claire & Co.—Senator Murphy—Dorce's Celebrities.

BUTTE

Pantages—Winchell & Green—Dianne Bonnar—Heart of Annie Wood—Harry Van Frosen—Three Melvins—Footlight Revue.

SPOKANE

DeWinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

WALLA WALLA AND NORTH YAKIMA

Pantages—Simpson & Dean—Rose Valyda—Arthur DeVoy & Co.—Basil & Allen—Adonis & Dog—Haberdashery.

SEATTLE

Mabel Harper & Co.—Lobse & Sterling—Thunder Mountain—Barry & Leighton—Broadway Echoes.

VANCOUVER

Pantages—Upside-down Millettes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

VICTORIA

Pantages—Fashions De Vogue—Miller & Capman—Pipfax & Panlo—Weaver & Weaver—Oh That Melody.

TACOMA

Pantages—Howard & Helen Savage—Rucker & Winifred—Laurie Ordway—Prince & Laurie—Four Danube—You'd Be Surprised.

PORTLAND

Pantages—Carlitta & Lewis—Abraham & Johns—Nevins & Gordon—Willie Holt Wakefield—Walters & Walters—His Taking Way.

TRAVELING

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walzer Dyer—Jennie Nece—Javanese Revue.

SAN FRANCISCO

Four Laurels—Henry Frey—College Quintette—Foley & O'Neill—Britt Wood—On the High Seas.

OAKLAND

Pantages—Sterling & Marguerite—J. C. Mack & Co.—Houch & Lavelle—Frank Morrell—Derby.

LOS ANGELES

Pantages—Harvard, Holt & Kendrick—Hope Vernon—Valand Gamble—Hazel Kirk Trio—Bonessette Troupe—Empire Comedy Four.

SAN DIEGO

Pantages—Hass Bros.—Lucie Bruch—McGrath & Deeds—Girls Will Be Girls—Fred Allen—Ashal Troupe.

LONG BEACH

Pantages—Gypsy Trio—Marsden & Manley—Walter Fenner & Co.—Gorman Bros.—Chas. Althoff—Derkin's Dogs.

SALT LAKE CITY

Pantages—Phil LaTocha—Perrone & Oliver—Patrick & Otto—Aleko Panthes & Presco—Quinn & Caverly—Oh Mike.

OGDEN

Pantages—Raynard & Jordan—Sherman, Van & Hyman—Florence Rayself—Leonas—Bird Cabaret—Berle Girls.

F. F. PROCTOR

NEW YORK CITY

51st St.—Guinan & Marguerite—George Price & Sis.—Wm. Gaxton & Co.—Mr. & Mrs. J. Barry—Big City Four—Margot Francois & Co.

5th Ave. (First Half)—Cook & Vernon—Nathan Bros.—My Tulp Girl—The Sterlings—Oliver & Olp—Cook & Smith. (Last Half)—Little Cinderella—3 Blighty Girls—Four Readings—Conlin & Glass.

Harlem Opera House (First Half)—3 Blighty Girls—Fentell & Cecil—Macart & Brandford—Four Readings—McConnell & Winehel—Arnold & Lambert. (Last Half)—Address & Cotter—Marino & Maley—Hugh Herbert.

55th St. (First Half)—Helen Primrose—Valerie Bergere Co.—Hall & O'Brien—Val Brule Stanton—Cook & Smith—3 Moving Vans—Aramaul Girls—Four Harlequin. (Last Half)—Donald Roberts—Carl Posini Co.—Geo. Drury Hart Co.—Conway & Fields—Laura & Billy Dyer—Bob & P. Valentine—Cook & Smith.

23rd St. (First Half)—The Champion—Elizabeth Murray—Brown & Alain—Wilson Aubrey Trio. (Last Half)—Ross & Ashton—Robt. E. O'Connor Co.—Horace Goldini Co.—Keno & Wagner—Ward Sis. Berrens & Co.

125th St. (First Half)—Robt. E. O'Connor Co.—Tyler & Crollus—Alleen Stanley. (Last Half)—Harry Garland—Jennel Bros.

Yonkers (First Half)—Leonard & Willard—Slager & James—Gems of Art—Laura & Billy Dyer—Hugh Herber Co. (Last Half)—Claire Vincent Co.—Carleton & Barlow—Val & Ernie Stanton—3 Moving Vans—Corinne Tilton Revue.

Mt. Vernon (First Half)—Kimberly & Page—Marino & Maley—Frank Hartley—Corine Tilton Revue. (Last Half)—Valerie Bergere Co.—Billy Glason—Weeks & Barron.

BROOKLYN, N. Y.

Greenpoint (First Half)—Harry Catland—Jolly Wilde Co.—Sis. Frans Troupe—Keno & Wagner. (Last Half)—The Brummies.

Prospect (First Half)—Scamp & Scamp—Putting It Over—Conlin & Glass—Moran & Mack—Sheldon & Dalley. (Last Half)—My Tulp Girl—Wilson Aubrey Trio—Cartmell & Harris.

Halsey (First Half)—The Bradnas—Noble & Brooks—The Devils Mate—Conway & Fields—Follies Jazz Band. (Last Half)—Sentry & Norton—Harvey & Grace—Burke & Burke—Wier Bros.—Jolly Johnny Jones.

Hendersons (First Half)—The Gaudsmiths—Raymond & Schram—Mathews & Ayres—Mammy's Birthday—Wm. Ebbs—Willards Temple. (Last Half)—4 Morok Sis.—Claude & McClelland—Musical McLarens—Lazar & Dale—Mabel Be Careful.

ALBANY

(First Half)—Ladera & Beckman—Ryan & Riggs—Buckridge Casey—Jim Doherty—Tip to Hitland. (Last Half)—Julia Edwards—Crabot Dixon—Fox & English—Elida Morris.

ALTOONA

(First Half)—Cutty & Nelson—Kitner & Reaney—Princess Wah Let Ka—Diamond & Brennan—Herbert Trio. (Last Half)—Nora Jane Co.—Charlie Sweet—Maryland Singers—Mallan Case—Monroe & Grant.

AUBURN

6 THE BIG 6

A WONDERFUL BATCH OF SONGS

LET the REST of the WORLD GO BY

GREATEST "BALLAD" HIT
Ernest R. Ball & J. Keirn Brennan
Ever Wrote

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WHO'LL TAKE THE PLACE OF MARY

FULL OF SENTIMENT AND PATHOS
by Al Dubin, Clarence Gaskill
and Harry Mayo

GREATEST OF ALL "FOX-TROT" BALLADS

SHADOWS WILL FADE AWAY

SIMPLY BEAUTIFUL
by J. Keirn Brennan & Bert Rule

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QUARTET
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by Abner Silver & Alex Gerber

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H. ROSS M. CLURE
SIM HENDERSON
SYDNEY KILIN

JACK CROWLEY
MORT NATHAN
MISS LILLIE RHODE
CHAS. MARRIN



VAUDEVILLE REVIEWS

(Continued from Page 21)

HAZELTON

(First Half)—Jack & Naylor—Ward & Mayo—Dave Roth—Clifford Wayne Trio. (Last Half)—Lorimer & Carberry—May Kilduff & Allerton—McFarland & Palace—Gillette Monkeys.

ITHACA

(First Half)—Monde—Pedrick & Devere—Hunting & Francis—Patricia—3 Martels. (Last Half)—Martin & Moore—Mowatt & Mullen—Maurice & Mora—Heir for a Night.

JERSEY CITY

(First Half)—Pearl Andrews Co.—Ross & Ashton—Harry Holman Co. (Last Half)—Mme. Herrmann.

LANCASTER

(First Half)—Lorimer & Carberry—Bobbie Bentley Co.—Nick Hufford—3 Weber Girls. (Last Half)—Rock & Drew—Noble & Brooks—Middleton & Spellmeyer—Joe Laurie & Co.

McKEESPORT

(First Half)—The Parables—Bergman & Leonard—Mack & Sallie—Lottie Mayer. (Last Half)—Hip Raymond—O'Connor & Keyes—Lawrence Crane & Co.

MIDDLETOWN

Brown & DeMont—Chas. Martin—Tyler & Crollus—The Haunted Violin.

STAMFORD

Conroy & Hughes—Harvey & Grace—Al Tyler—Black & White Revue.

MONTREAL

Countess Verona—Zeno Bene & Carl—Permaine & Shelly—Elder Sis.—Eather Trio.

OTTAWA

Donovan & Lee—Law Wilson—Dancing McDonalds—Roland Travers Co.—Rex Comedy Circus.

NORWICH

(First Half)—Reese & Edwards—Martell—Besie Mack & Co.—Tom McRae Co.—Johnson, Howard & Lizette. (Last Half)—Bolger Bros.—Ethel Vaughn—Nester & May—Vine & Temple.

NEW LONDON

(First Half)—Dooley—Bolger Bros.—Nester & May—Three Veats—Vine & Temple. (Last Half)—Candy Shop.

NEWARK

(First Half)—Mme. Horan—Billy Glason—Jenneir Bros.—Little Cinderella—Cartnell & Harris. (Last Half)—Kimberly & Page—Nathan Bros.—Putting It Over.

PITTSBURGH

Francini Bros.—Challis & Cortau—Lynn & Una Westley—Marguerite Taylor—Winter Garden Four—Leigh De Lacey—Chas. Reilly—Knight's Roosters.

PITTSFIELD

(First Half)—McCloud & Norman—Carsonia—Caranis & Chadwick—Billy Hart Girls. (Last Half)—Monahan & Co.—Elliott & West—Eckert & Moore—Rose Miller—Max Burkhardt & Co.

PAWTUCKET

(First Half)—Adams & Griffith—Sylvia Loyal—Anger & Packer—Babb Gladys. (Last Half)—Fred Pero—Langton & Smith—Allman & Nevins.

PATTERSON

(First Half)—Four Gardners—Peck & McIntyre—What Love Will Do—Ward, Bell & Ward—Cy & Cl. (Last Half)—Manning Feeley & Knowles—Nadel & Follett—Mammy's Birthday—Bradanas—Ballo Trio—Topics of the Day.

PEASLEE

(First Half)—John Le Clair—Dutier & Covey—Burke & Healy & Cross—Musical McLarens. (Last Half)—Lillians Dogs—Josephine Lenhardt—Black & White Revue—O'Connor & Dixon—Grant & Wallace—Topics of the Day.

PHILADELPHIA, PA.

Grand Opera House—Nash & O'Donnell—Reckless Eve—Rekonla—Young & Wheeler—Topics of the Day.

Nixon (First Half)—Millard & Marlin—Hackett & Delmar—Shaw & Bernard—Octavia Handworth Co. (Last Half)—Hanson & Clifton—McCormack & Wallace.

Broadway (First Half)—Rubeville—Runaway Four—Clipper Four. (Last Half)—Lincoln Highwayman—Amoros & Oby—Jack Ingils—King Burke & King.

Keystone—Worden Bros.—Helen Colini & Co.—Scott & Aubrey—Sampson & Douglas—The Chaplins.

Allegheny—Joe Browning—Two Jesters—Jas. B. Carson—Rurt Earl & Girls—Topics of the Day.

Grand St. (First Half)—Santry & Norton—Veron Styles—The Gaudemiths—Sig Frans Troupe. Wm. Penn (First Half)—McFarland & Highwaymen—Burke & Durkin—Joe Laurie Co. (Last Half)—Jimmy Lucas Co.—Whitman & Wilson—Bobbie Bentley Co.—Nick Hufford—The Runaway Four—Topics of the Day.

Girard (First Half)—Parma—Al. Rea & Co.—Whitney & Wilson. (Last Half)—Jack & Naylor—Freeman Benton Co.—Reed & Clifton.

READING

(First Half)—Betty Bond—Poulter & Talbot—Jones & Jones—Nine Liberty Girls. (Last Half)—Hanson Duo—Kirby Quinn & Anger—Whipple Huston & Co.—Wilton Sisters—Topics of the Day.

SCRANTON

(First Half)—Blanchette & Devere—Local—Catalano & Williams—Lorenz & Wood—Dottie Clair & Min. Maid. (Last Half)—Will Morris—Austin & Allen—Winifred Gilrairie Co.—Mel. Klee—Capps Family.

SYRACUSE

(First Half)—Tuck & Claire—Julia Curtis—Van & Carrie Avery—Rome & Wagner—Jarow—Lathos & Reed. (Last Half)—Rose Revue—Davis & Chadwick—Whitfield & Ireland—Gerald Griffin Co.—Van & Vernon—Royal Hawaiian Four.

SCHENECTADY

(First Half)—Rose Revue—Vinn & Vernon—Gerald Griffin Co.—Jack McAuliffe—Royal Hawaiian Four. (Last Half)—The Magfrys—Swor & Westbrook—Hunting & Francis—Jarow—McIntosh & Maids—Topics of the Day.

TOLEDO

(First Half)—Roy Harran Co.—Tom Moore Girls—Wolf & Stewart—Newman Harris—Paper Dress Revue. (Last Half)—Dixon—Bowers & Dixon—Murphy & Barrett—Wm. Morris Co.—McIntosh & Ledham—Adelaide Bell & Co.

TROY

(First Half)—Julia Edwards—Chabot & Dixon—Fox & English—Whitfield & Ireland—Elida Morris—Eva Fay. (Last Half)—Tuck & Claire—Ryan & Riggs—Hans Robert Co.—Buckridge & Casey—Jim Doherty—Eva Fay—Topics of the Day.

TORONTO

Mathieu—Davis & Walker—Francis & Hume—White, Black & Useless—Nana.

UTICA

(First Half)—Copes & Hutton—McIntosh & Maids—Finn & Sawyer—Jouedda De Rajah. (Last Half)—Van & Carrie Avery—Julia Curtis—Jouedda—Topics of the Day.

WOONSOCKET

(First Half)—Allman & Mevins—Fred Pero. (Last Half)—Babb Gladys—Adams & Griffith—Sylvia Loyal.

WORCESTER

Fred & Mae Wardell—Bill & Ed. Adams—Meanest Man in the World—Manning & Hall—Nikke Japs.

WILKES BARRE

(First Half)—Will Morris—Austin & Allen—Winifred Gilrairie—Mel. Klee—Capps Family. (Last Half)—Van & Carrie Avery—Julia Curtis—Jouedda—Topics of the Day.

YORK

(First Half)—Hanson Duo—Kirby Quinn & Anger—Whipple Huston & Co.—The Wilton Sis. (Last Half)—Betty Bond—Poulter & Talbot—Jones & Jones—Nine Liberty Girls—Topics of the Day.

LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Brown's Dogs—Robert Gilles—Gorgalis Trio—Johnson & Parsons—Julian Hall & Co.—Charlotte Worth—Asaki & Taki. (Last Half)—El Vera Sisters—Smith & Bagley—Wilhat Troupe—Fern & Marie—Cardo & Noll—Fred Rogers.

Lincoln Sq. (First Half)—El Vera Sisters—Willie Smith—The Beauty Vender—Morey, Senna & Lee. (Last Half)—Luba Meroff & Co.—Ted Donner—Sylvia Mora & Reckless Duo. Victoria (First Half)—Sutter & Dell—Dorothy Wahl—Joe Greenwald & Co.—Weber, Beck & Frizer—Lee Art Sextette. (Last Half)—Asaki & Taki Willie Smith—Harry First & Co.

Greeley Sq. (First Half)—4 Cliffords—Peggy Brooks—Cardo & Noll—Ted Donner—Johnny Clark & Co. (Last Half)—Brown's Dogs—Henderson & Halliday—Barnes & Lorrain—Weber, Beck & Fraser—Jonis's Hawaiians.

Delancey St. (First Half)—Harry First & Co.—Greenley & Drayton—Lucy Gillette. (Last Half)—George Chyo—Knowles & Hurst—Eugene Emmett—Geo. Randall & Co.—Shirley Sisters & Bernie.

National (First Half)—Hall & Guilda—King & Rose—Townsend Wilbur & Co.—Al B. White—4 Jacks & a Queen. (Last Half)—Peggy Brooks—Milton Pollack & Co.—Bison City 4. Orpheum (First Half)—Frank Brighton—Gilbert Sisters—Geo. Randall & Co.—Luba Meroff & Co.—Bobby Henshaw—Casting Lamays. (Last Half)—Bert Bros.—Howard & Craddock—Townsend Wilbur & Co.—Luckey & Harris—Lee Art Sextette.

Boulevard (First Half)—Eugene Emmett—Grew & Pates—Shaw & Bernard—Jonis's Hawaiians. (Last Half)—Sutter & Dell—Robert Gilles—4 Jacks & a Queen—Al B. White—La Petite Jennie & Co.

Ave. B (First Half)—Francis & Fox—Dorothy Wahl—Grew & Pates—Meyers, Burns & O'Brien—Kitaro Japs. (Last Half)—Jessie Reed—"Into the Light"—Willy Bros.

BROOKLYN

Metropolitan (First Half)—Sylvia Mora & Reckless Duo—Henderson & Halliday—Leory & Mabel Hartt—Luckey & Harris—Versatile Sextette. (Last Half)—Gorgalis Trio—Johnson & Parsons—Joe Greenwald & Co.—Julian Hall & Co.

De Kalb (First Half)—Bert Bros.—Cervo—"Love in the Suburbs"—Tillyou & Rogers—Gypsy Songsters. (Last Half)—4 Cliffords—Alfred James—Jean Sothorn & Co.—Dunham & Edwards—Johnny Clark & Co.

Fulton (First Half)—La Petite Jennie & Co.—Smith & Bagley—Milton Pollack & Co.—Bison 4. (Last Half)—Hall & Guilda—Gilbert Sisters—"Love in the Suburbs"—Bobby Henshaw—Casting Lamays.

Palace (First Half)—Willie Smith—G. Swayne Gordon—Kitaro Japs. (Last Half)—"Into the Light"—Morey, Senna & Lee—Lucy Gillette & Co.

Warwick (First Half)—Francis & Fox—Howard & Craddock—Mary Haynes & Co.—Aerial Snells. (Last Half)—Gene Hamilton & Co.—Willy Bros.

BALTIMORE, MD.

Fred & Albert—Ethel Keller & Chums—Eddie Carr & Co.—Jimmy Lyons—Slatko's Rollickers. Boston (First Half)—Harvey De Vera Trio—Patsy Doyle—Baldwin Blair & Co.—Dale & Burch—3 Victors. (Last Half)—Frank Hartley—Gallerini Sisters—Arthur Havel & Co.—Adrian—"Dance Fantasies."

FALL RIVER

(First Half)—Frank Hartley—Gallerini Sisters—Arthur Havel & Co.—Adrian—"Dance Fantasies." (Last Half)—Harvey De Vera Trio—Patsy Doyle—Baldwin Blair & Co.—Dale & Burch—3 Victors.

HAMILTON, CANADA

Cook, Mortimer & Harvey—Edmonds & Rogers—Brown's Musical Revue—Davis & Rich—Fred La Reine & Co.

LONDON, CANADA

(First Half)—Robb & Whitman—Frank Stafford & Co.—Halligan & O'Rourke. (Last Half)—Browning & Graham—3 Beauties—De Loach & McLaren—The Corinthians.

MONTREAL, CANADA

Beth Stone & Co.—Seymour & Jeanette—Ethel Mae Hall & Co.—Joe Whitehead—Mystic Hansas Trio.

OPPOSITION HALTS ONE-MAN RULE MOVEMENT

(Continued from Page 3)

officer and each member of the Council voted on, and a majority of the votes so cast shall be necessary for a choice. Absent members to whom mail may be delivered within seven days from the time of depositing same shall be sent notice of all nominations and given opportunity of voting for candidates without being present in person.

Of this lot, Section 3 brought forth the strongest opposition. Not only was this measure opposed by Frank Merlin, who, incidentally is one of the Lackaye campaign committee, but it is said to have been used by him as a loop hole to attack the executive ability of Frank Gillmore. The contention was that the appointing of a business head by the Council for each of the three sections of the Equity organization would be sure to bring forth unprofitable results, inasmuch as the administration of Gillmore had, in several instances, proved far from being competent.

As proof of this statement, he cited an instance when Gillmore had sent a subordinate to the "Sinbad" company to jack up the morale of the Equity members. The latter, according to Merlin, proved incompetent and, accordingly, a protest was made of the affair to the executive secretary. But the latter had, so far, neglected to give his attention to the matter, the speaker said.

Constance Farber, also a Lackaye supporter and nominee for the Council on the Independent ticket, followed Merlin on the floor and continued the attack upon Gillmore, naming Col. Earle Booth as the so-called incompetent representative. She stated that, as Equity deputy of the company, she had written several protests to Gillmore relative to the manner in which Booth had attempted to jack up the "Sinbad" outfit. She added that Booth, through his lack of business ability, was directly responsible for the closing of the "Sinbad" company twelve weeks ahead of its schedule.

In answer to this attack, Gillmore stated that, as head of the business department of an organization numbering close to 10,000 members, it was practically impossible to keep from making a mistake now and then. He added that the affair had been brought to his attention, but that, inasmuch as the protests were directed to him personally, he had not taken the matter up with the Council. He further stated that Booth was on the salary list of Equity as director of entertainments and that the latter occasionally helped with the business affairs of the organization and had always proved competent. Booth, although present, made no answer to the accusations against him.

Among the other wrangles and squabbles, there was a political tilt between John Emerson and Lackaye, growing out of the latter's statement that he intended to be the next president of Equity. Emerson replied that before making such a statement in reference to himself he would prefer to wait upon the action of its members at the coming election.

Following this tilt, the clause relative to the holding of the annual meeting was brought up for discussion, and again Lackaye threw his hat into the ring and led the opposition to the passing of the measure. However, his motion that the issue in question be tabled was ruled out and the measure passed by a large vote.

This particular change to the present constitution sets forth that the annual meeting shall be held at such place within the Borough of Manhattan, and at such time during the last week in May or during the first week in June of each year, and at such hour of the day as the Council may designate. Notice of the time and place of the meeting shall be mailed to each member of the Association at least two weeks prior to such meeting. Members of the Musical and Motion Picture Sections shall also be mailed like notice of nominations for members of Executive Committees.

Throughout the whole meeting there was a strong feeling for Emerson among the voters. When he took the floor on several occasions, he was greeted by applause that lasted fully five minutes. When Frank

Merlin, a Lackaye supporter, took the floor, he was greeted by boos and hisses. Lackaye himself got but slight applause.

There were nearly two thousand members present, many of them leaving before the meeting was finally adjourned.

The proposed changes forced out by the adjournment of the meeting and which will be brought to vote at the next session, to be held soon, follow:

ARTICLE I

The name of this association shall be Actors' Equity Association; its Seal shall be circular and bear the name of the association and the date of its organization. Its principal office shall be located in the Borough of Manhattan, City of New York. Its duration shall be fifty (50) years.

ARTICLE III

Section 7. Subject to the powers hereinbefore given to the Council, the management of the Musical and Motion Picture Section shall be vested in their respective Executive Committees. Members of these Committees shall be divided into three classes of five each, each class holding office for three years, except as provided in the By-Laws. The members of the respective Sections shall, at the annual meeting, elect their respective Executive Committees. The powers of said Committees and the rules governing the same shall be determined by the Council.

Section 8. At least thirty days before the annual meeting a Nominating Committee, appointed by the Council, shall make nominations for officers and members of the Council, and in the Musical and Motion Picture Sections the respective Executive Committees shall appoint a Nominating Committee to make nominations for their respective executive committees. At least two-thirds of each Committee shall be chosen from members outside of the Council of each Executive Committee as the case may be. Other nominations made by fifteen members in good standing, may be delivered in writing to the Secretary of the Association at least twenty days before the annual meeting. Members may vote for any person, though not nominated.

ARTICLE IV

ANNUAL MEETING

Section 2. At all meeting of the Association at which elections are held the presiding officers shall appoint three members present in person to act as a Proxy Committee, and as inspectors and tellers for the meeting, whose duties it shall be to canvass the votes cast at such meeting.

Section 3. Special Meetings shall be called at the written request of seven members of the Council, or fifty regular members of the Association, and like notice as above shall be given.

ARTICLE V

By-Laws

Section 1. Matters not covered by this Constitution or which are or may be supplementary thereto or may be necessary to carry out the purpose and intent of this Constitution, and which shall be contained in the By-Laws, shall have equal force and effect with this Constitution. The Council shall have power to make any By-Laws and to repeal or amend any existing By-Laws. It shall make such By-Laws as are needful to carry out the obligations of this Association to the Associated Actors and Artists of America, and to the American Federation of Labor. It shall have power to make rules supplementing this Constitution and the By-Laws and regarding all matters not covered by them. Each provision of this Constitution and the By-Laws of this Association, and any and all amendments to each or either, and any and all lawful rules or orders made by the Council or any Committee, or any member thereof, or any officer of the Association, shall be binding upon each member from the time when it is lawfully made or given, regardless of any rights which any member may have acquired by reason of the laws, rules, and orders in force prior to such amendment.

ARTICLE VI

Notices

Section 1. Each member of the Association shall furnish to the Secretary an address to which all notices may be sent. If no such address is furnished, the office of the Association in Manhattan Borough shall be deemed to be the address. Service of all notices to those who have furnished addresses shall be made either by delivering the same personally or by mailing the same enclosed in a postpaid wrapper to the member at the address so given by him. If he has furnished no address then notice shall be served upon him by posting said notice in a conspicuous place in the principal office of the Association.

ARTICLE VII

Dissolution

Section 1. By resolution adopted by the Council and ratified by two-thirds vote of members present at a special meeting called for the purpose, this Association may

(Continued on page 27.)

FRANZ MARIE TEXAS

PRIMA DONNA—FOLLY TOWN—THE SUMMER SHOW

Opening This Week COLUMBIA, New York, for Run

MME. F. KATZ

THEATRICAL COSTUMER

OUR new NOVELTY plates AND sketches are ready for next season. If you want new IDEAS in COSTUMES, consult us before ordering. We use the best OF MATERIALS and our PRICES ARE RIGHT.

Telephone 3440 Bryant.

116 WEST 48th STREET, NEW YORK CITY

STARS OF BURLESQUE

TOURING NOW
WITH THE
STAR AND GARTER SHOW

ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED
NEXT SEASON ON
THE COLUMBIA CIRCUIT

SOUBRETTE
RE-ENGAGED
FOR NEXT SEASON

BETTY PALMER

GIRLS
GIRLS
GIRLS

MY FIRST SEASON
IN BURLESQUE
RE-ENGAGED FOR
NEXT SEASON

CHAS. "TRAMP" McNALLY

BETTER
WATCH ME
GIRLS, GIRLS,
GIRLS CO.

A NEW STRAIGHT
MAN IN
BURLESQUE
SINGS AND DANCES

O. J. (GENE) POST

WITH THE
CRACKER JACKS
MANAGEMENT
IKE WEBER

KAHN'S
UNION SQUARE
INDEFINITELY

ALLEN FORTH

SIGNED
FOR NEXT
SEASON

BARNEY
GERARD'S
GIRLS
DE LOOKS

CHARLOTTE STARR

THE LITTLE GIRL WITH THE BIG VOICE

DIRECTION
ROEHM
AND
RICHARDS

ALWAYS
WORKING

MICKY MARKWOOD

ADDRESS
CARE OF
CLIPPER

BONE
HEADED
LECTURER

Dick Lancaster

NEXT SEASON
HARRY STEFFE
AND HIS
TID BITS OF 1920
RAZZLE DAZZLE.

BILLIE KIMES

Soubrette Edmond Hayes Own Show

Management Roehm and Richards

HERE'S
ME

SYDNEY HAMILTON

RAZZLE DAZZLE CO.

LILLIAN ISABELLA

MUSICAL SPECIALTY
SIGHTSEERS

SIGNED FOR COLUMBIA SUMMER
RUN AND FOR NEXT SEASON

STAYS WITH "POWDER PUFFS"

Arthur Pearson has re-engaged Leona Earl for the "Powder Puff Revue" for next season. Harry Shapiro will manage the show.

SIGNED FOR NEXT SEASON

Ike Weber last week booked George Hayes with George Belfrage for his "Hip, Hip, Hooray Girls," also Al Shean with Al Reeves' "Joybells." Both are for next season.

FRANCIS IS DIVORCED

Cora Francis was granted a divorce from James X. Francis by Judge Platzek, of Brooklyn, last week. Francis is straight man of the National Winter Garden.

BURLESQUE NEWS

(Continued from page 14)

BEATTY SIGNS TEN

E. Thos. Beatty, of Chicago, has signed the following for his two shows next season: Harry Steppe, Murray Leonard, Sadie Banks, Florence Tanner, Dick Lancaster, Harry Fields, Mitty DeVere, Martha White, Michellana Pennetti and Billy Hobery.

GOING BACK TO BUSINESS

Jimmy Rooney, of the Dave Marion Show, left for his home in Toledo last week to return to commercial business in that city.

GOING TO ENGLAND

John and Dorothy McKinnon, of the Edmond Hayes Show, accompanied by their son, will sail for England June 5, where they are booked for a year with John Teller.

RETURNING TO OLD JOB

Bennie Howard, of the "Razzle Dazzle of 1920," will leave for his home in Lawrence, Mass., this week, where he again will take up structural iron work for the Summer months.

ETHEL DEVEAU RE-OPENS

Ethel Deveau, who closed last Saturday as soubrette with the "Razzle Dazzle of 1920," opened Monday at the Folly, Baltimore. She will be at the Gayety, Philadelphia, next week.

JERMON SIGNS VAUDEVILLIANS

Murray and Irwin, appearing in vaudeville, have been signed by Jacobs and Jermon for one of their shows next season.

GOING INTO VAUDEVILLE

Ruth Barbour and Manny Beaser, of Rube Bernstein's "Follies of Pleasure," will play several weeks of vaudeville after they close at the Howard, Boston, this Saturday night. They open in New York soon.



YES, I'M IN THE SUMMER RUN
GERTRUDE (BABE) LAVETTE
 AT THE COLUMBIA THIS WEEK

ADELE FERGUSON

INGENUE WITH JAMES E. COOPER'S "FOLLY TOWN" OPENING
 THE SUMMER RUN AT THE COLUMBIA, NEW YORK, THIS WEEK

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season Now With LID LIFTERS

EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

RUTH ROSEMOND

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21

Pat Kearney

MANY THANKS TO ALL
 Signed with
 GEO. BELFRAGE'S 1920-21
 "HIP HIP HOORAH GIRLS"

FRANK **THE HAGANS** KITTY

NOVELTY DANCING

Direction—MR. CHARLES FITZPATRICK

B.F. KAHN'S
 UNION SQUARE THEATRE
 THE LEADING STOCK BURLESQUE
 THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

H. MORRELL
 JUVENILE
 STRAIGHT

OSBORN

\$1,000,000 DOLLS

MARGARET
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ARTISTS' REPRESENTATIVES

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F. R. (JACK) CARTER

JOSEPH GRANBY

JACK KELLY

BURTON

NINA

JACK

Brown, Gardiner and Barnett

CLOSING THE SEASON AT

B. F. KEITH'S PALACE THEATRE THIS WEEK

Leave for Honolulu Next Week for a Short Vacation Returning in September to Fulfill Contracts

Direction AARON KESSLER and EDDIE RESNICK

ALICE McNUTT—Soprano

ENGAGEMENT EXTENDED 3RD WEEK

GENEVIVE FINLAY—Contralto

THE AMERICAN ARTISTS' QUARTETTE

Capitol Theatre, Springfield, Mass.

Management Harry A. Truax—c/o Leslie Morosco, office, Gaiety Theatre Building, New York City

WILLIAM WOODS—Tenor

Musical Director—CARLTON KELSEY

HARRY TRUAX—Baritone

MY TENTH
SEASON, AND
AGAIN FEATURED
AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY.
PLAYING K. & E. TIME
REGARDS TO
ALL MY FRIENDS.

SECOND
SEASON
CLASSICAL
DANCER

LOLETTA AMAND

EN ROUTE
OH BABY CO.
PLAYING
K. & E. TIME

SIXTH SEASON
"OH BABY"
COMPANY

ALEXANDER AND ELMORE

PLAYING
K. & E. TIME
DIRECTION—
ROEHM & RICHARDS

MY SIXTH
SEASON WITH
ABE MARCUS'
"OH BABY" CO.

CHAS. ABBATE

DOING COMEDY
AND WRITER OF
"LINGERIE" SONG.
WATCH FOR OTHER
NUMBERS EACH WEEK.

JUVENILE
FOURTH SEASON WITH
ABE MARCUS'
"OH BABY" CO.

BILLY DALE

EN ROUTE
PLAYING
THE K & E
TIME

PRIMA
DONNA
DAINTY

CHARLOTTE ALLEN

PLAYING THE
K. AND E. TIME
WITH ABE MARCUS'
"OH BABY" CO.

DANCING SOLLIE

Direction Flynn & Kenny

Playing U. B. O. Time

WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

INDEPENDENTS MEET JUNE 7

The Independent Motion Picture Exhibitors of America will hold a convention at the Hotel Winton, Cleveland, June 7, 8, 9 and 10 for the purpose of forming a permanent organization and devising ways and means of fighting what they term as unfair competition on the part of producers who have been purchasing and operating theatres in many of the important cities throughout the country.

Following resolutions made at the meeting in Chicago, a group of exhibitors, headed by Frank Rembusch, are at present in New York obtaining statements from producers on their attitude toward the stand taken by the independent exhibitors. Declarations have been received from seven out of eleven producing companies.

All the members of the committee of seventeen will meet here at the Hotel Astor on June 3 and 4, previous to reporting their findings at the Cleveland convention. By that time they expect to have a definite statement from every producer which will put each individual and organization engaged in the production of motion pictures formally on record for or against producer ownership and producer operation of theatres.

The independent exhibitors are said to be guarding against any political displays in Cleveland and strong efforts will be made to prevent a shipwreck on the rocks of personal politics.

"Politics in Cleveland," declares Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, "will be entirely out of order. Ohio's leading city will witness industrial fireworks of an entirely different character. It is the conviction of every enterprising independent exhibitor in the country that a serious menace confronts him and not one of them with whom I have talked or whom I heard address the Chicago meeting, has any intention of paying his personal expenses to Cleveland to aid in the political ambitions of any individual in or out of any State or national organization."

"This will be one occasion when the industry will see a national gathering of exhibitors meet for action rather than conversation. There is unusual assurance for this statement in the fact that, so far as I can recall, it will be the first time that a national convention has assembled to confront one well-established issue which endangers the box office of every man present."

In speaking of the aims of the convention Sydney S. Cohen says:

"This industry needs a thorough readjustment along the lines of sanity and justice. Too long have the producers been playing upon our foolish jealousies and rivalries. Too long have they been counting on our indifference, on our lack of leadership, until we are to-day near the verge of ruin and serfdom."

"We feel that within the last few years the producer and distributor, almost invariably representing the same financial interest, has slowly and steadily encroached on the domain of the exhibitor and by a series of coercive measures has sought to deprive him of the just control of his property, his motion picture theatre. It is not difficult to trace the steps which have finally led up to this organized attempt at undermining the exhibitor's property. Constantly increasing film rentals are placing many exhibitors to-day before the alternative of either selling out or raising their prices of admission. In most cases the exhibitor might better sell out than make a substantial advance in his price of admission."

"The convention, I think, will also go on record in opposing the large profits and the influence now enjoyed by promoters. A large part of our progress will be purely constructive. We want to encourage the independent producer and director. Directors are the creative mind of the industry and furnish the fundamental values. We want to encourage these independent producers and directors, and we will leave them in no doubt as to our support. I am speaking for my fellow exhibitors when I say that at the Cleveland convention every exhibitor will be welcome."

START SCHOOL FOR CHORISTERS

Gus Hill, in association with Victor Hyde, the dancing master, is planning to start a training school for chorus girls. The school, according to Hill, will not only serve to prepare girls for work in musical shows and acts, but will also be used as an agency in placing them.

Hill stated early this week that his own shows will number fourteen next season, and that he will require at least twelve girls in each show, besides the principals. In addition, he expects to be able to furnish a large number of trained show girls to other producers.

A special form of contract is being prepared by Hill, which the girls will be required to sign before entering the proposed school, and under the terms of which they will afterward be employed in the show in which they are placed. This contract will differ from the Equity contract now largely in use, and under its terms, according to Hill, it will be more advantageous for producing managers to employ girls furnished by the Hill school and agency than those employed under the Equity contracts.

SUES FOR DIVORCE

Chicago, Ill., May 15.—Mrs. Gilbert Allis, who, at one time, appeared in New York with Wilton Lackaye in "The Pit," has started divorce proceedings against her husband, Gilbert Allis, scion of a wealthy Milwaukee family. The papers were filed in Milwaukee and charge Allis with cruelty and inability to support his wife, son, and daughter.

The pair were married in Europe in 1909. Mrs. Allis stated that her happiness only lasted three years. The husband was one of eleven children, inheriting \$300,000 as his share upon the death of his father. Recently he filed charges in bankruptcy asking that he be declared insolvent and his debts discharged.

STOP ONE-MAN RULE

(Continued from pages 3 and 23.)

be dissolved. Upon the dissolution the Council shall have full power to dispose of the property of the Association and over the division thereof.

ARTICLE VIII

Amendments

Section 1. This Constitution may be amended only by a vote of a majority of the members present at any regular meeting or at any special meeting called for that purpose. Either the Council or any fifteen regular members of the Association may propose to amend this constitution. In either case the proposed amendment shall be reduced to writing and filed with the Secretary. The Council, unless it shall have originated the amendment, shall give due consideration thereto and report its opinion as to any such proposed amendment to the Association at the meeting at which action is taken thereon. A notice embodying the purport of any duly proposed amendment shall be mailed to each member in the call for such meeting, which notice shall be mailed at least thirty days prior to the date of the meeting. The meeting at which the amendment is considered may amend, change, adopt or reject said proposed amendment.

Section 2. The changes in Article III, Sections 3 and 7 except as it relates to business managers, shall not become effective until the elections held in 1921.

CHARGE "FAKE" BALLOTS

(Continued from page 6.)

petition, that Emerson was in the field or would accept the nomination. They supposed, it was said, that Lackaye was the nominee on the regular ticket.

Although the persons withdrawing their support, Bacon stated, have informed the Lackaye committee of their action, the latter continues to make public use of their names as supporters. These players are, according to Bacon, Elsie Ferguson, Marjorie Rambeau, Lionel Barrymore, Ed Wynn, Frank Keenan, Donald Brian, Vincent Serrano, Clifton Crawford, Wallace Eddinger, Orme Caldara, Barney Bernard, Charles Cherry, Francine Larrimore, Charles Winniger, Hal Crane, Myrtle Tannehill, Herbert Rawlinson, Robert T. Haines, Purnell B. Pratt, Sam Hardy, Hansford Wilson, Edward H. Robins, Earl Benham, Charles King, David Burton, John Willard, Edmund Lowe, Louis Hendricks, Ray Raymond, William B. Mack, James Durkin, Bigelow Cooper, Arthur Rankin, Eduarde Durand and Ethel Barrymore, any one of whom will confirm this statement.

THEATRICAL ATHLETICS

N. V. A.'s PLAYING BETTER

Saturday and Sunday were great days for the N. V. A. baseball team, which played three games and won all of them. The team claims it won four, the latter being that of a forfeit game over the Hippodrome nine.

A game was scheduled with the "Hip" bunch for Saturday morning at the grounds at Twenty-eighth Street and Tenth Avenue. The "Hip" team did not show up, however, and, as a result, the N. V. A. claimed a forfeit of the game by a score of 9 to 0.

After seeing that the Hippodrome team was not coming, a game was arranged with a team from Tenth Avenue, which calls itself the "Park League Association." The game was played in the morning and ran for five innings by arrangement. It resulted in a legitimate victory for the N. V. A.'s by 8 runs to the P. L. A.'s 4.

The line-ups and score were:

N. V. A.	ab.	r.	h.	e.
Grace, s.s.	3	3	2	0
Armstrong, 3b.	3	1	2	1
Nelson, 1b.	3	0	2	0
Harvey, c.	3	1	0	0
Loomis, i.f.	3	0	0	0
Cleve, c.f.	2	2	2	0
Goldbrecht, p.	2	1	1	0
Goldberg, 2b.	1	0	0	0
Stanton, 2b.	1	0	1	0
Singer, r.f.	2	0	0	0
Totals	23	8	10	1

P. L. A.	ab.	r.	h.	e.
Reardon, 2b.	3	1	1	0
Taft, s.s.	3	1	2	0
Tenna, c.f.	3	0	1	0
Johnny, r.f.	3	1	0	0
Lloyd, p.	2	1	0	0
Daly, 1b.	2	0	0	0
McCauley, 3b.	2	0	0	0
Flynn, i.f.	2	0	1	0
Hipp, c.	2	0	0	0
Totals	22	4	5	1

Home runs, Reardon. Three-base hit, Johnny. Two-base hits, Grace 2, Armstrong 2, Stanton 1, Taft 1. Struck out, by Goldbrecht 1. Sacrifice hits, Loomis 2, Tenna 1. Stolen bases, Nelson, Cleve, Taft. Wild pitch, Hipp 2, Harvey 1. Umpire, Chester. Scorekeeper, Al. Grossman.

In the afternoon, on Saturday, the N. V. A. team played its second game of the day, it being against the "Seitz-Roosters" of Pathe. This game was played at the Franz-Siegel Park in the Bronx. It was also another win for the vaudevillians, by a score of 17 to 7.

N. V. A.	ab.	r.	h.	e.
Wells, 2b.	6	2	2	3
Nelson, r.f.	6	2	3	0
Gobrecht, p.	6	2	3	0
Harvey, c.	5	3	3	0
Ross, s.s.	2	0	0	0
Goldberg, s.s.	3	1	1	0
Singer, c.f.	2	1	0	0
Stanton, c.f.	4	2	2	0
Wakefield, 3b.	6	2	4	1
Loomis, r.f.	5	1	0	0
Herrndon, 1b.	6	1	1	1
Totals	51	17	19	5

Pathe	ab.	r.	h.	e.
Keegan, 1b.	6	1	1	0
Humble, 3b.	6	0	4	3
Collins, 3b, p.	5	1	0	0
Rath, s.s., p.	4	2	2	0
Kelly, i.f.	5	2	2	0
Hornbostel, c.f.	5	0	0	0
Sullivan, r.f.	5	0	0	0
Rodman, p., 2b.	5	0	0	1
Brown, i.f.	5	0	1	0
Totals	46	7	12	4

HARRIS STOPS KETTERING PLAY

William Harris, Jr., who controls the American and Canadian rights to John Drinkwater's play "Abraham Lincoln," last week won a suit he had brought against Ralph Kettering in the United States District Court of Northern Illinois. In his suit, Harris charged that Kettering produced, wrote and sent on tour to stock companies a play called "Abraham Lincoln," which profited from the extensive advertising done by Harris.

"POLLYANNA" CLOSING MAY 22

"Pollyanna," managed by Arthur Aiston, and which started its tour on January 5, closes at Paterson May 22, playing a return date.

Score by innings:

N. V. A.	2	0	7	2	1	4	0	0	1	—	17
Seitz-Roosters	0	1	0	1	0	0	3	2	0	—	7
Two-base hits, Wells, Harvey, Stanton, Wakefield 2, Rath, Kelly. Sacrifice hits, Loomis 2, Ross 1. Bases on balls, off Godbrecht 6, off Collins 1, off Redman 2, off Rath 1. Struck out, by Godbrecht 6, by Redman 3, by Collins 1, by Rath 5. Umpire, Chester. Scorekeeper, Al. Grossman.											

On Sunday, fortune again smiled on the vaudeville team. The N. V. A. nine played the Ozans, a semi-professional team at Central Park and won by 9 to 7. The score and line-ups of that game follows:

N. V. A.	ab.	r.	h.	e.
Harvey, c.f.	4	3	5	0
Wakefield, 3b.	4	2	2	1
Armstrong, s.s.	2	3	0	1
S. Smith, p.	4	1	2	1
Reigel, i.f.	3	0	1	0
Godbrecht, 1b.	4	0	0	0
Rath, c.	4	0	0	1
Ross, 2b.	4	0	0	1
Stanton, r.f.	1	1	0	1
Nelson, r.f.	2	0	0	0
Totals	32	9	8	6

Ozans	ab.	r.	h.	e.
Acorn, s.s.	5	0	0	0
Holden, c.f.	4	1	0	0
DeVane, i.f.	5	1	0	0
Packard, p.	4	1	2	1
Quirks, 2b.	4	0	0	0
Reichter, 3b.	2	1	1	1
Lynch, c.	4	1	0	0
Donohue, r.f.	3	2	1	0
Christie, 1b.	4	0	2	0
Totals	35	7	6	2

Three-base hit, Donohue. Two-base hits, Harvey 2, Wakefield 1, S. Smith 2, Reigel 1. Sacrifice hits, Wakefield 1, Reigel 1. Hit by pitcher, by Packard, Armstrong and Godbrecht; by Smith, Donohue and Reichter. Struck out, by Smith 6, by Packard 2. Bases on balls, off Smith 3, off Packard 5. Umpire, Calloun. Scorekeeper, Al. Grossman.

METRO EMPLOYEES TO PLAY

The annual baseball game of the Metro employees will be held on June 5, between the home office team and the New York exchange nine, at Flushing, L. I. The line-up of the teams are to be as follows:

Home Office	New York Exchange
C. Jacobson, c.f.	G. Lannigan, s.s.
C. Quick, 3b.	J. Cuniss, i.f.
S. Zimballist, 1b.	D. C. Bulwinkle, p.
J. North, s.s.	B. Ellsworth, c.
R. D. Robinson, 2b.	T. J. Connors, 1b.
L. Aaron, p.	F. Orr, 2b.
I. Starr, c.	D. Peck, 3b.
R. MacLeod, r.f.	W. Canter, r.f.
W. Zimmerman, i.f.	G. Macka, c.f.
Substitutes: P. Stempel, H. Frank- lin and S. Knoeffler.	Substitutes: Baldy Decker, J. Conlin and McCauley.

WINTER GARDEN AND "HIP" TIE

A close game was played between the Hippodrome team and the "Passing Show of 1919" nine last Wednesday, at Recreation Field, Long Island, and resulted in a tie score of 2 to 2, after nine innings of playing.

The teams were as follows:

Hippodrome	"Passing Show"
Beaver, 2b.	Dale, i.f.
Green, c.f.	Rath, c.
Yellow, 3b.	Riggs, c.f.
Fafter, s.s.	Schall, 1b.
McGuire, i.f.	Wingler, p.
Terrill, r.f.	Smith, s.s.
Brown, r.f.	Gus, 3b.
McCabe, c.	Barton, r.f.
Fitzgerald, 1b.	Creedon, 2b.

Score by innings:	0	1	0	0	0	0	0	1	—	2
Hippodrome	0	1	0	0	0	0	0	1	—	2
"Passing Show"	1	0	0	0	0	0	1	0	—	2

"SPECS" CASE TO GRAND JURY

CHICAGO, Ill., May 15.—Grand jury action against local theatre ticket scalpers charged with evading payment of the government amusement tax was sought Friday by the Federal authorities. The evidence consists principally of 2,700 tickets gathered by special investigators which have not been stamped or on which proper returns have not been made.

Thousands of dollars have been lost to the government because of the failure of the tickets brokers to make correct returns.

The law requires the price to be stamped on each ticket sold, and that the broker pay a 50 per cent tax on all additional charges above the box office price.

MINSKY BROTHERS
NATIONAL WINTER GARDEN
 2nd Ave. & Houston St., N. Y. C.
 FOR STOCK MUSICAL BURLESQUE
52 WEEKS IN NEW YORK CITY
 Now Casting for
3 COMEDIANS 1 INGENUE 3 SOUBRETTES
1 PRIMA DONNA SINGING & DANCING JUVENILE
 If You Are Good Write Your Own Salary Ticket
Chorus Girls Wanted Now
 SALARY FOR NEXT SEASON **\$30.00** AND UP
 WRITE—CALL—
 WIRE—AT ONCE **BILLY MINSKY**

Sam Griffin's Original Premier Minstrels

All White. Season 1920-1921. Playing Recognized Theatres Only

Want Minstrel People in All Lines

Comedians, Solo Singers and Dancers, Orchestra and Band Leader and Musicians, and Artists who double band. Billposter for Second man. State age, experience, all you do and lowest salary; I pay all.

Address **SAM GRIFFIN** Room 603, Pantage's Theatre Building San Francisco, Cal.

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Good General Business Actors, Clever Specialty People who can act (this is not a canvas show). Long, pleasant engagement year round. Tell all first letter, age, weight, height, etc.

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DANCING HUMPHREYS

MORRIS MAE
 PRESENTING WHIRLWIND AND COMEDY DANCES U. B. O.

NOW PLAYING **WILLIE SMITH** JEST-ER
 LOEW CIRCUIT SINGER
 HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O. HELEN MARIE
MAY KILDUFF and ALLERTON
 A HANDY MAN EVERY OPERY NEEDS ONE
 Direction FRANK DONNELLY

ALEX AND MADELINE **THE BRISSENS** NOVELTY ENTERTAINERS

PAUL PETCHING Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
 THE MUSICAL FLOWER GARDEN 16 Packard Ave., Iymansville, R. I. Open for next season.

BILLIE ROSE and DELL BLOSSOM
 THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH GRACE
McCORMICK & WALLACE
 AT THE SEASIDE Direction HARRY WEBER

PRISONERS PUT ON GOOD SHOW

Sing Sing isn't exactly the place where one would expect to find the merriment that is usually associated with Thespians and Terpsichore, but, just the same, there was given last week within its grey and black confines, a show that was gay and entertaining.

The bill was presented by the Mutual Welfare League, organized several years ago in that famous up-state institution by Thomas Mott Osborne. It consisted of two playlets, "The Pardon" and "The Grey Overcoat," together with seven vaudeville acts. And for the first time in the prison's history a performance was given to which the public at large was invited and an admission fee charged, \$1 being the price. It was worth it, too, all things considered.

Both playlets were written by William R. Randall, and at least one of them, "The Grey Overcoat," would make a splendid vehicle for vaudeville, not to mention some of the bills presented by the various "little" theatre organizations.

In "The Grey Overcoat," the story is told of a jewel robbery in the home of a wealthy woman. Mortimer Curtis, a gentleman detective who was considered the best sleuth in the department, is assigned to the case by Inspector Woodruff. After a short investigation he reports to his chief that a piece of goods, torn from the grey overcoat of the thief as he was making his get-away, is the one clue that in his opinion will lead to the arrest of the man who stole the jewels. The inspector grows uncomfortable, voices discomfiture to his subordinate, announces that he will take the case out of his hands the following day and, in general, gives the impression that he it was who committed the robbery. In fact, through James, the Inspector's personal servant, who seems to be working hand and hand with the detective, it becomes quite evident that the Inspector has stolen the jewels, for the servant explains that they are at that moment hidden in various places in the library of the Inspector's apartment.

Finally the detective, in the dead of night, makes his way to the Inspector's library, where he is intercepted by the chief in the act of seeking the jewels. There is a struggle, the Inspector is overpowered, and the servant is called in to handcuff his master and lead him to headquarters.

It is at this point that the surprise of the plot comes. When the servant and the Inspector are securely handcuffed to each other, it develops that the servant is the real thief and that the Inspector and his detective have "stalled" all through the proceedings so that the servant, always listening in from the outside, may not grow wary and run away.

Joseph Bruna, as the gentleman detective, looked handsome enough in his well-fitting dress suit to become a matinee idol. Thomas Burke, as the Inspector, gave a very smooth performance, and George Mageouch, as the servant, acted well, occasionally. All of the players are convicts and none of them happened to have been an actor before he was "sent up."

"The Pardon" is really a study in hatred—hatred of a politician for the man that killed his son. He asks the governor to grant the murderer, then serving a life sentence, a pardon so that just as the pardoned man thinks he is on the threshold of liberty, the release may be withdrawn and the convict told it is all a mistake. The governor, against his own will, is about to lend himself to the nefarious plan of the politician, when an old man, who says he is the convict's father, comes to the governor, explains the circumstances of the murder and convinces the governor that the politician's son was the guilty one. Just then the politician returns and is confronted by the old man, whom he admits having had committed to an insane asylum. But it develops that the old man is the young son himself, disguised as his own father, who has escaped from prison so that he may lay his case before the governor.

This playlet is rather artificial, but it was interestingly played, nevertheless. The players were Frederick Mark, Thomas Burke, Joe Bruna and Harry Millham.

The vaudeville part of the program was highly diverting, not so much because of the actual talent possessed by the participants, but more by reason of the sincere effort each put into his work.

There was the team of Clauter and Badrian, for example, the latter of whom worked in blackface. Their offering consisted of singing and dancing. Theirs was an interesting act—interesting for several reasons, not the least of which is the fact that George Clauter is a former vaudeville actor. He was a member of the Hanscom Brothers' act and more recently of the vaudeville team of Carney and Warren, Clauter using the latter name. The act played over the Fox and other small time circuits.

Clauter is doing a two-year "bit" for bigamy, having married twice without the trouble of getting unmarried before taking on wife number two. Considering that the judge, following his conviction, gave him a year for each wife, Clauter stated that he was mighty lucky not to have got into the late King Solomon's matrimonial class. Clauter also wrote the lyric to one of the songs he sang entitled "When You Lose Me You're Gonna Cry," probably dedicated to wife number two, who made the "rap" that got him into jail. W. C. Lindemann, conductor of the prison band, composed a tune for the lyric and the song is a pretty good one at that.

Medull and Cunningham pretty nearly stopped the show with burlesque oriental dances. In the final number, Cunningham, who danced the female part, wore a couple of breast plates that were air inflated rubber balloons. And not only did it help considerably in establishing the humorous qualities of the act, but at the finish when one of them burst with a bang, the stunt proved to be a very telling one. As regards Medull, we remember Eddie when he used to dance and sing at various church societies in Harlem. And a mighty talented boy he was, too.

But he had to go and get mixed up in a stick-up job over in Brooklyn about a year ago, which netted \$13,000 in cash. And eight months later, after he'd spent the roll, he was grabbed by the police and tried in the Kings County Court, where he received a "soft bit" of only two years, the last twenty months of which he is now serving quite entertainingly.

Tom, Dick and Harry, they called themselves, was the trio musical act that opened the vaudeville bill. Harry looks like Jack Dempsey, the pugilist, except that he undoubtedly plays the banjo much more entertainingly.

Paul Chapman, the young fellow who was convicted of murder in Brooklyn several years ago, the death penalty afterwards being commuted to life imprisonment because of his extreme youth, for he was but sixteen at the time the crime was committed, was teamed with Louis Pinks. Their joint offering consisted of songs and dances and they went through the act commendably.

Jules, with a question mark after his name on the program, did a Hebrew dialect monologue that stamped him as a fair sort of parlor entertainer.

The Komical Koons were three real darkies, each of whom danced, sang and strummed a banjo. One of them looked scared, the other had no look at all on his face, while the third was, in fact, a comical-looking fellow.

Sammy Jackson tried very hard to be a worth-while Scotch comedian, but the nearest he came to being Harry Lauder was in sex. Maybe it was because he couldn't quite make up his mind whether a Scotchman talked like an Italian or the latter talked like a Scotchman. Anyhow, he wore kilties and his knees were bare.

On the whole, it was an essentially entertaining performance, and the Mutual Welfare League is deserving of commendation and support for its sincere efforts in trying to give the people on the outside a great deal for their money.

TOOK WIFE OUT OF SHOW

The reason why Gloria Foy recently left the cast of the "What's in a Name?" show, where she was one of the principal dancers, was learned last week following the reported connection of her husband, Wilen W. Easterday, with the \$5,000,000 bond thefts in which "Nicky" Arnstein, Fannie Brice's husband, is so prominent a figure.

Easterday, according to Morris Green, manager of the show, had been writing letters from Washington warning him not to permit Miss Foy to remain a member of the cast, notwithstanding her contract, while he (Easterday) was absent from this city.

Finally, about three weeks ago, Green says, Easterday came to the theatre, announced that he had a gun and would shoot anybody that attempted to keep his wife in the cast, and took her away with him. At the time she joined the show she gave her address as 264 Riverside Drive, reported to be the home of Easterday's parents. She also gave 224 West Fifty-second street as being the home of her mother. The apartment at the former address has been sublet, it was learned, and nobody is home at present at the latter address.

Both Green and John Murray Anderson state that, previous to the presentation of "What's in a Name?" Easterday flashed a roll of \$10,000 notes, announced that he had \$500,000 on his person and offered to buy a controlling interest in the show so that his wife might be featured in it.

Green says he was willing to accept Easterday's offer, but Anderson insisted that it be turned down, the latter's reason for refusing being that he thought it unwise at the time to have the show controlled by one man.

ENID BENNETT TO LEAVE INCE

Enid Bennett and her husband, Fred Niblo, will enter the producing field independently upon the expiration of their contracts with Thomas H. Ince. Niblo is to have his own producing unit and Miss Bennett will have her own company. Their releasing affiliations have not yet been made, but Niblo is coming to New York in July to arrange the details.

SUES FOR \$10,000

Suit has been brought in the Supreme Court by Max Glucksmann against Gillispie Brothers & Company for \$10,000 damages.

Glucksmann claims that the defendant conducts a motion picture department through J. M. de Aragon, and that he is the owner of the Chilean rights to "At the Mercy of Men," "Jacques of the Silver North" and "The Isle of Conquest," which he obtained from Select Pictures. He alleges that "by trick and device" the defendant obtained prints of these films and, recognizing his rights, the defendant agreed to deliver the films to him for \$1,000, but has failed to keep the agreement. He says he has spent \$7,000 in advertising and that the reasonable value of the films is \$3,000.

BURLESQUE ROUTES**COLUMBIA WHEEL**

Behman Show—Orpheum, Paterson, 17-22; Majestic, Jersey City, 24-29.
Beauty Trust—Star and Garter, Chicago, 17-22; Gayety, Detroit, 24-29.
Billy Watson's Parisian Whirl—Empire, Albany, 17-22; Orpheum, Paterson, 24-29.
Bowery—Palace, Baltimore, 7-22; Gayety, Washington, 24-29.
Burlesque Revue—Empire, Newark, 17-22; close.
Burlesque Wonder Show—Gayety, Pittsburgh, 17-22; Empire, Toledo, 24-29.
Girls-A-La-Carte—Majestic, Jersey City, 17-22; close.
Girls of the U. S. A.—Empire, Toledo, 17-22; Hurtig & Semon's, New York, 24-29.
Girls De Looks—Gayety, Washington, 17-22; close.
Golden Crook—Gayety, Buffalo, 17-22; Casino, Boston, 24-29.
Harry Hastings' Show—Gayety, Boston, 17-22; Casino, Brooklyn, 24-29.
Lew Kelly Show—Empire, Brooklyn, 17-22; Empire, Newark, 24-29.
Million Dollar Dolls—Olympic, Cincinnati, 17-22; close.
Mollie Williams Show—Hurtig & Semon's, New York, 17-22; Empire, Brooklyn, 24-29.
Oh, Girls—Casino, Boston, 17-22; Miner's, Bronx, 24-29.
Peek-a-Boo—Star, Cleveland, 17-22; Gayety, Boston, 24-29.
Rose Sydel's Belles—Gayety, Toronto, 17-22; Gayety, Buffalo, 24-29.
Sporting Widows—Casino, Brooklyn, 17-22; Palace, Baltimore, 24-29.
Star and Garter Show—Columbia, Chicago, 17-22; close.
Twentieth Century Maids—Gayety, Detroit, 17-22; close.
Victory Belles—Lyric, Dayton, 17-22; close.

AMERICAN WHEEL

Aviator Girls—Trocadero, Philadelphia, 17-22; close.
Broadway Belles—Victoria, Pittsburgh, 17-22; Penn Circuit, 24-29.
Beauty Review—Gayety, St. Paul, 17-22; Gayety, Minneapolis, 24-29.
Bathing Beauties—Park, Indianapolis, 17-22; Gayety, Louisville, 24-29.
Cabaret Girls—Gayety, Milwaukee, 17-22; close.
Edmund Hayes' Show—Gayety, Brooklyn, 17-22; close.
Follies of Pleasure—Howard, Boston, 17-22; Grand, Worcester, 24-29.
French Follies—Star, Toronto, Ont., 17-22; New Academy, Buffalo, 24-29.
Girls From Joyland—Grand, Worcester, 17-22; Howard, Boston, 24-29.
Grown-Up Babies—St. Louis, Mo., 17-22; Park, Indianapolis, 24-29.
Jazz Babies—Mt. Morris, N. Y., 17-22; Newburg, N. Y., 24-29.
Kewpie Dolls—Empire, Hoboken, 17-22; Star, Brooklyn, 24-29.
Lid Lifters—Penn Circuit, 17-22; Gayety, Baltimore, 24-29.
Midnight Maidens—New Academy, Buffalo, 17-22; Empire, Providence, 24-29.
Mischief Makers—Empress, Cincinnati, 17-22; close.
Monte Carlo Girls—Gayety, Louisville, 17-22; Empress, Cincinnati, 24-29.
Oh, Frenchy—Century, Kansas City, 17-22; St. Joseph, Mo., 23-24.
Pacemakers—Bijou, Philadelphia, 17-22; Mt. Morris, New York, 24-29.
Parisian Flirts—Empire, Providence, 17-22; Olympia, New York, 24-29.
Pat White's Show—St. Joseph, Mo., 16-17; Standard, St. Louis, 24-29.
Record Breakers—Gayety, Baltimore, 17-22; close.
Sliding Billy Watson—Empire, Cleveland, 17-22; Cadillac, Detroit, 24-29.
Social Follies—Gayety, Newark, 17-22; close.
Some Show—Newburg, N. Y., 17-19; close.
Sport Girls—Olympic, 17-22; close.
Stone & Pillard Show—Englewood, Chicago, 17-22; Empire, Cleveland, 24-29.
Sweet Sweetie Girls—Star, Brooklyn, 17-22; Gayety, Brooklyn, 24-29.
Tempters—Gayety, Minneapolis, 17-22; Gayety, Toronto, 24-29.
World Beaters—Cadillac, Detroit, 17-22; close.

CHICAGO WANTS FILM BUREAU

CHICAGO, Ill., May 10.—Passage by the City Council of Chicago of an ordinance stripping the police department of any and all regulation of motion pictures and establishing a motion picture department as a distinct branch of the municipality was recommended Friday afternoon by the motion picture censorship commission at a meeting held in City Hall.

Timothy D. Hurley, chairman of the committee which has been making an exhaustive inquiry into the matter for the past eighteen months, submitted a forty-page typewritten report covering the investigation, together with a draft of the proposed measure, which he read. The report called for a repeal of the present system.

The ordinance would create a department of motion pictures to be composed of three members appointed by the Mayor, one to be engaged in educational work, one in business life and the third to be a woman. A yearly salary of \$6,000 is provided for each member.

"At the present time the censorship fee is \$3 a reel and figures of former years are sufficient to establish that the new department would not cost the city a penny," said Mr. Hurley. "On the contrary, it would earn money for the municipality. Police censorship does not meet with the approval of people in a position to know the dangers arising from improper supervision."

The report states 3,000,000 persons attend movies in Chicago every week; that 1,000,000 are children, and the motion picture house receipts in the city are said to be \$30,000,000 annually. Another part of the report read:

"No permit shall be granted for the showing of any picture or series of pictures that are immoral or obscene, sacrilegious, salacious, unpatriotic, or which hold to scorn or ridicule any nation or the people thereof, or which falsely misrepresents any person or historical event or portrays riotous, disorderly, or any unlawful scenes or has a tendency to disturb the public peace or to debase the public morals."

The report further recommends the abolition of the "pink permit."

HOLD CONVENTION JUNE 8

At a meeting of the Association of the Motion Picture Industry, held last week, it was decided to hold the fourth annual convention of the association in Cleveland on June 8. Special reports from the censorship, transportation, Sunday opening and legislative committees were read at the meeting, along with the regular reports of activities. Those who attended the meeting include Walter W. Irwin, chairman, presiding; President William A. Brady, Adolph Zukor, W. E. Atkinson, C. C. Pettijohn, William Wright, Frederick H. Elliott, executive secretary.

GOLDWYN NOT TO EXHIBIT

In order to set aside any rumors that Goldwyn is planning to enter the exhibitor field, F. J. Godsel, chairman of the Goldwyn executive committee, has announced that Goldwyn is opposed to the policy of acquiring theatres except where conditions force such purchases in order to assure a proper showing of films. This will be done only in towns where Goldwyn is shut out. Otherwise, their entering the exhibitors' field is out of the question.

SCULPTOR FORMS FILM CO.

Incorporation papers were last week filed for the Educational Film Company, of Newark, N. J. The new concern has been formed by Gutzon Borglum, sculptor, and Arnold Genthe, art photographer, and is capitalized at \$100,000. Two sites are under consideration for the studios, one being in Newark.

LOEW ADDS THREE MORE

Marcus Loew has added three more film houses to his already large list. They are the Regent, Piccadilly and Gordon theatres, Rochester, N. Y.

DIRECTING ALICE JOYCE

E. H. Griffith, who has been directing Corrine Griffith, has been assigned to the Alice Joyce company.

WANTED**YOUNG MUSICAL COMEDY PEOPLE**

in all lines for Big Musical Shows owned by this Office. *Playing City Time.* No oil fields. Give full particulars in first letter or wire, and mail late photos, which will be returned. *No Commission. No Hold Back. Solid Year's Work for Competent People.*

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THIRD FLOOR, METROPOLITAN BUILDING, MUSKOGEE, OKLAHOMA

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THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

ELIZABETH NELSON & BARRY BOYS

Presenting a Medley of Variety Bits

Direction AARON KESSLER

AL MARKS and BESSE ROSA

COMEDY ODDITIES

DIRECTION—TOM ROONEY

LIZZIE B. RAYMOND

Touring in "WELCOME HOME"

Under Management of DANIEL S. KUSELL

Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

MR. GEO. CHOOS Presents

Eddie Vogt

In "THE LOVE SHOP"

DRISCOLL & WESTCOTT

IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ & KRAUS

READ THE NEW YORK CLIPPER

FOR
LATEST NEWS,
REVIEWS,
VAUDEVILLE
DATES AHEAD
ON SALE
AT ALL
NEWSSTANDS,
EVERYWHERE

BRUGGEMANN SUIT DISMISSED

Justice Callaghan, in the Brooklyn Supreme Court, last week, dismissed the suit for separation instituted by Constance V. Bruggemann against August Bruggemann, manager of the Empire Theatre, Hoboken. Mrs. Bruggemann failed to appear in court when the case was called for trial.

The Bruggemanns were married in Hoboken August 27, 1917. They have one child, Anna Louise, a year and a half old. Mrs. Bruggemann, whose maiden name was Constance Delvaux and who says she came here from Belgium at the age of fifteen, is twenty-one at the present time. Her husband is sixty-three.

In her complaint, filed by Abner Greenberg, her attorney, Mrs. Bruggemann alleged that her husband was guilty of cruel and inhuman treatment, in that he struck her and has called her improper names. And, last February, she alleges, her husband chased her out of the house with the following language:

"Get out of here! Go and see your lawyer and arrange for a separation. I'll give you \$2,000 when the papers are drawn up."

She also alleges that he was continually accusing her of improper relations with other men.

These allegations were denied by Bruggemann in his answer, filed by Neumann and Newgass, his attorneys and, in addition, he set up the defense that both are actually residents of the State of New Jersey, although they have been living at a home in Manhattan Beach, which Bruggemann claims he purchased because he could find no living quarters in Hoboken.

In her application for alimony and counsel fee, which was granted by Justice Kapper March 22 last, the order providing that Bruggemann pay his wife \$40 per week pending the outcome of her suit, and a counsel fee of \$250, Mrs. Bruggemann averred that her husband owns real estate worth upward of \$100,000, and that his income totals \$50,000 a year.

This was denied by Bruggemann in a lengthy affidavit in opposition to his wife's application for temporary alimony, in which he set forth in detail his present financial status. He claimed that his sole source of income is the salary of \$50 a week which he gets for managing the Empire Theatre. And, even this is diminished, he claims, by a three-month lay-off period—June, July and August—when the house is closed and he receives no salary. Besides, he claims, he is only paid for half the month of May. He stated that he has managed the Empire for the last sixteen years, that he has been a city councilman and is at present a New Jersey state detective, which corresponds to a deputy sheriff in this state. He says that he formerly owned the land and building which comprise the theatre, and also an apartment building next door, the latter property being mortgaged for a total of \$66,000.

This property, however, became the principal assets of the Edisto Realty Company, organized in 1915 by a bank which had loaned Bruggemann money he afterward was unable to repay. Instead of going through bankruptcy, Bruggemann claims, he turned his holding over to the company for the benefit of creditors under an arrangement outlined by the bank. This consisted of the bank issuing bonds on the corporation to cover Bruggemann's indebtedness to it, then turning over the capital stock of the corporation, amounting to \$25,000 to Bruggemann. But the dividends, if any, were to go to the creditors until such time as they were paid in full, following which the entire corporation was to be owned by Bruggemann. He claims that it has taken him more than four years to pay off \$7,000 of a total indebtedness of \$23,000 which he owed to his creditors following losses he suffered through ownership of the Empire Theatre, Paterson, several years ago. He sold this property to a concern which gave him back a second mortgage for \$20,000, but he was later wiped out by the foreclosure of a first mortgage amounting to \$35,000.

The stock Bruggemann holds of the Edisto Realty Corporation, he says, is

pledged for a loan of \$5,725, due November 1, 1920, and twenty-four shares of the Empire Theatre Company, which operates the Hoboken house under a lease from the Edisto corporation, which he also owns, are pledged for a loan of \$3,250, made to him by Thomas F. Walsh, of Passaic, N. J., payable July 26, 1920. Unless he pays these loans when they become due, Bruggemann claims, his stock holding will pass from his hands.

His other assets, he says, consist of a \$1,650 mortgage he holds on three lots at Manhattan Beach, on which he has thus far failed to receive any interest; two lots in Emerson, N. J., valued at \$40, which he claims nobody will take, even if he offers them for nothing, and his home at Manhattan Beach, which cost him \$15,000, and in which he owns an equity amounting to \$3,500. He has a paid-up life insurance policy for \$3,000, on which he borrowed \$1,538.20 in 1915, since which time he has been paying interest on the loan at the rate of 6 per cent per annum.

Bruggemann sets forth that his wife has been wrongly influenced by a friend, Mary Leving, who once wrote his wife, he claims, advising her that she had met a man "with beautiful eyes" in a train and had given the man Mrs. Bruggemann's telephone number with instructions to the man to ring Mrs. Bruggemann up and make an appointment. Bruggemann claims he found such a letter in their home, and he avers that, subsequently, the man mentioned in the letter did ring his wife up.

Mrs. Bruggemann denies that she has been guilty of improper relations with other men. She claims that she weighs but ninety-eight pounds and that her husband has made her take care of their child and attend to household duties, including tending the fire, etc., which taxed her strength considerably, and that he has refused to engage a domestic in the house. She also denies having made appointments, as claimed by her husband, with any persons except her most intimate friends.

Her replying affidavit is, in part substantiated by her mother, Mrs. Louise Delvaux, who avers that her son-in-law was cruel to his wife. Mrs. Bruggemann also claims that her husband borrowed \$800 from her, which he has not repaid.

NAULTY LEAVES FAMOUS PLAYERS

J. N. Naulty, former general manager of the Easter studios of Famous Players-Lasky has resigned from that position and organization and in conjunction with Gardiner Hunting, will form his own producing unit, with studios at the old Wharton studio, in Ithaca. Vic Smith replaces him at Famous. Naulty is to make six productions the first year.

MOREY HAS NEW SCRIPT

The next production of Harry Morey's for Vitagraph will be "The Gauntlet." The film is based on a magazine story by Lillian Bennett-Thompson and George Hubbard and was scenarioized by Fred Schafer. Louisita Valentine will be Morey's leading lady in the production which will be directed by Edwin Hollywood.

MacHUGH BACK WITH MOSS

Arthur MacHugh, who has been on the road with "Tumble Inn" as advance man, has returned to New York, and gone to work for B. S. Moss again. He will leave in the Fall and go back with Arthur Hammerstein as advance man for "Always You."

LOUGHBOROUGH SUCCEEDS JAMES

James Loughborough has succeeded Arthur James as advertising manager for the Fox Film Corporation. James left several weeks ago. Merritt Crawford remains in charge of the publicity department.

MAY MURRAY GETS SCRIPT

May Murray will appear in "The Net" which has been purchased by the "Invincible Photoplay" company.

SHEEHAN DUE BACK

Winfield R. Sheehan, of the Box Film Company, is due to arrive in New York shortly aboard the Adriatic.

FOX STUDIO OPENS MONDAY

The opening of the new William Fox offices at Fifty-fifth street will take place next Monday with ceremonies fitting such an occasion. The new building, which will house studio and executive offices, has been in use by the Fox firm for some time, but is not yet complete and will not be until the day of its opening.

The entire Eastern business of the firm, with the exception of the exchange, will be housed under the roof of the new edifice. The new building will have studios, developing room, printing room, projection rooms, restaurant and executive offices, all equipped and furnished with the best and most up-to-date accessories.

These departments are now nearing completion and will be running on schedule for the official opening of the building, so that visitors may see, first hand, the extent to which this concern has gone toward the development under a single roof, of the motion picture, from the handling of the raw film to the finished prints distributed throughout the network of branch offices and exchanges located throughout the world.

With the perfection of equipment, including every latest modern improvement in the photographic branch of the business, Fox Film Corporation will be enabled to execute each phase of motion picture production within the walls of the building, and with speed and precision.

There are many attractive features in this big structure, born in the brains of William Fox and the young architect—William Fried—who supervised construction from start to finish.

For the opening of the building next Monday, William Fox has planned an invitation affair at which many notables will be present. A novel program of entertainment is being arranged, and the entire place, from the sub-basement to the studio or top floor, will be thrown wide open to the visitors.

It is a tour to cover this plant in one day. Among the offices usually private which will be wide open are those of Mr. Fox himself; Jack Leo, vice-president of the corporation; Winfield R. Sheehan, general manager; Herman Robbins, general sales manager, and John C. Eisele, treasurer.

The stars' dressing rooms, located on the studio floor, will be opened to the inspection of the visitors, as will be the fifty dressing rooms on the main floor of the building.

The main stage in this building offers a director who may require it a straight-away "shot" 280 feet long.

Another noteworthy feature of this new Fox building is the fact that there is not one elevator within its walls.

As the building stands today, complete in practically every detail, there is 150,000 square feet of floor space—about four acres.

The original cost estimate for the building was \$2,500,000, but with the many minor improvements, added by Mr. Fox prior to the completion, this total has jumped to close upon \$3,000,000.

The structure accommodates nearly five thousand persons, including the players, the whole presenting a picture of a gigantic piece of mechanism well oiled, smoothly running, timed by master mechanics. There is no loss of time, space or energy in the entire place—as will be appreciated by the visitors on Monday, May 24.

The program arranged by the committee calls for the opening ceremonies at 1 o'clock. There will be addresses by a trio of prominent men of affairs, music, and the place will be decorated colorfully to suit the occasion.

Plans have been made to take care of the automobile traffic, a check room will be in operation, and guides will be on hand to escort the sightseers through the building.

1ST NAT'L UNITS INCORPORATE

DOVER, Del., May 15.—Seven new units in First National have been chartered here by the Corporation Trust Company, the total capitalization coming to \$1,858,571. The units include the following, with the capitalization of each.

Associated First National Picture of Ohio, \$420,000.

Associated First National Pictures of Washington, D. C., \$135,000.

Associated First National Pictures of Minnesota, \$300,000.

Associated First National Pictures of Iowa, \$285,000.

Associated First National Pictures of the Northwest, \$217,500.

Associated First National Pictures of Northern California, \$188,571.

Associated First National Pictures of Kentucky and Tennessee, \$112,500.

Other territorial units chartered by the Corporation Trust Co. recently include companies covering New Jersey, capitalized at \$215,000; New York, \$8,700,000; Missouri, \$195,000; Michigan, \$275,000; Indiana, \$187,000, and Western Pennsylvania, \$247,500.

The total capitalization of these units thus far chartered reaches \$11,428,071.

"BIG 6" HAS BIG PLANS

LOS ANGELES, May 15.—F. B. Warren, general manager of the Associated Producers, Inc., known as "The Big 6," has announced his company's plans for the fall season, beginning September 1.

The members of the Association will produce their specials at their own studios and will release through their own exchanges, which will then be in operation. It is planned to give pictures indefinite runs, and the company will distribute publicity, advertising matter and accessories to their exhibitors free. Maurice Tournier, Allen Dwan and George Loane Tucker will build and maintain their own studios, while the other members, Thos. H. Ince and Mack Sennett, will hold on to their own studios. Each is at work on a big special for release at the opening of the season.

WASHINGTON COMPANY CHARTERED

WASHINGTON, May 15.—A new organization to be known as the Congressional Film Corporation has been incorporated under the laws of the State of Delaware. It is capitalized at \$250,000, and owns 175 acres of land in Silver Springs, Md., where a city somewhat like Universal is to be built.

The new company will produce six features a year. The first of these will be "The Minister of Dahomey," featuring S. H. Dudley, the colored actor. E. S. Mack is general manager of the company. John Fitzgerald has been selected as director.

SCREENCRAFT OFFICES CLOSED

LOS ANGELES, May 14.—As a result of claims filed with the Labor Commissioner for over \$1,000, the Sheriff has closed the offices of Screencraft, Inc.

Robert McKim, Rhea Mitchell and Olga Gray, under the direction of Chadwick Ayers, had been engaged to make a series of pictures based on Christian Science stories.

CENSOR BOARD LOSES

WACO, Tex., May 14.—Judge Kingsbury today dismissed the case of the Censor Board against A. Levy, manager of the Victory Theatre, for having shown Cecil De Mille's production, "Why Change Your Wife?"

LESSER BUILDING HOUSE

HOLLYWOOD, May 15.—A \$500,000 theatre will be erected on Hollywood Boulevard by the Lesser and Gore Brothers.

Jack Calhoun, at present manager of the Kinema Theatre, will be the supervising director.

E. Thomas Beatty Wants

Chorus Girls, top salary. Girls who have worked for him before please write. E. Thos. Beatty; Frank McAleer, Manager French Frolics; Bob Schonacker, Manager Tid Bits of 1920. Address Englewood Theatre, Chicago, Ill.

WALTER PEARSON

IN JAS. E. COOPER'S "FOLLY TOWN," IN THE SUMMER RUN AT THE COLUMBIA.

WANTED CAR

Combination 60 to 70 ft. Sleeper and Baggage, Heating arrangements, in condition to be accepted on any R. R. in passenger service. Or could use a good passenger coach, striped. Must have six-wheel trucks. Wanted, Uncle Tom People in all lines. Address PECK & JENNINGS, Room 704, Columbia Theatre Bldg., Broadway and 47th Street, New York City.

People Wanted for Summer Stock

at Park Theatre, near New York City. Send photos and state lowest salary immediately. Open Decoration Day. Also want Scenic Artist and Trio. Address "Manager R," care of Clipper.

STELLA WARD

FOLLY TOWN

COLUMBIA, NEW YORK CITY

BOB **Ward Bros.** AL
"BERTIE AND ARCHIE"

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

Mrs. Geo. Primrose

PRESENTS

Geo. Primrose Minstrels

TIPIFYING GENUINE MINSTRELSY

AL HAIG and LaVERE EARL**"TWO FRIENDS THAT CAN'T GET ALONG"**
BOOKED SOLID**HARPER & BLANKS**

IN

PEP, GINGER & JAZ

DIRECTION HORWITZ & KRAUS.

WANTED FOR BATES MUSICAL FOLLIES

Straight Man who can sing. Two Experienced Chorus Girls, salary \$22. Other Musical Comedy People write. State all first letter. Work all summer. No matinees. Address BATES BROS., Massena, N. Y., May 20-21-22; Potsdam, N. Y., May 24-25-26; Saranac Lake, N. Y., May 27-28-29.

G. SWAYNE GORDON & CO.

In "Off With the Old Love"

A COMEDY SOMEWHAT DIFFERENT
Direction—MARK LEVY**"FRANCIS & FOX"**

IN A VAUDEVILLE ODDITY

Booked Solid
Direction—LEW CANTOR**Ward, Bell & Ward**Singing Dancing Comedy Acrobatic
IN VAUDEVILLE**MARGARET DOHERTY & Co.**

PAST AND PRESENT

Direction—FLOYD STOKER

MONOHAN & CO.

Roller Skating Novelties

All Tricks Original and Protected
Direction—AARON KESSLER**CHISHOLM & BREEN**

HER CAVE MAN

By JOS. L. BROWNING
Direction—IRVING COOPER**MOORE & FIELDS**

Singing, Talking, Comedy and Dancing

Direction HORWITZ & KRAUS

CLARENCE WILBUR

in "TATTERED ARISTOCRACY"

Management ABE I. FEINBERG

STAN & MAE LAUREL

"NO MOTHER TO GUIDE THEM"

DIRECTION—MESSRS. HORWITZ & KRAUS

DONAHUE and FLETCHER

ALF. T. WILTON

OLIVE MAY and HILL CARL

Direction—BILLY GRADY-ED. KELLER Office

A. E. RUFF

Summer Term

Suite 609, Carnegie Hall, New York
Phone Circle 1350

Endorsed by Many Throat Specialists and Professionals

REMOVAL OF NODULA

VOICE RESTORATION

SPECIALTIES

LEW & PAUL MURDOCK

IN ECCENTRIC STEPS

Dir. ROSALIE STEWART

GYPSY MEREDITH & BRO.

STILL RUNNING.

DIR. MORRIS & FEIL

JACK & NAYON

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN & KENNY

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 18)

Babe Barbette has been engaged for the Beaux Arts, Atlantic City.

Lillian Mills opened at the Walton Roof, Philadelphia, last Monday.

Jack Baxley and Lillian Porter are now playing over the Orpheum Circuit.

Ida Van Tyne has joined the stock company playing at Camp Merritt.

Vernon R. Stevens arrived in New York last week from Minneapolis.

Harry Hines has been signed by the Shuberts for the new Century Roof Show.

George W. Lederer will make a revival of "The Belle of New York" next season.

Mlle. Valdeo and Lillian Mills have been booked for the Walton Roof, Philadelphia.

Leo Perkinoff and Ethel Rose have been signed with Lew Field's "The Little Ritz Girl."

Beatrice Lovera, formerly of Barton and Lovera, has been booked into Shanley's cabaret.

Harry Goulson and Eddie Hill have been engaged for the States Restaurant Revue, Chicago.

Bert Cortelyou, of the Simon Agency, Chicago, has fully recovered from a three weeks' illness.

William Warren has been engaged for the Frank Bond Stock Company, Worcester, Mass.

Buster Finnelle opens at the Moulin Rouge, Atlantic City, next week for a Summer run.

Frank Farrara has been engaged as stage director with the Marshall Stock Company, Baltimore.

Hodgkins and Brown have taken over the booking of the Wilson Theatre, West New York, New Jersey.

Roy Ferguson, of Ferguson and Francis, is at his home in Brooklyn Manor, with a severe case of bronchitis.

Louise Elliot has finished eight weeks on the Poli time and is having a new act written for next season.

Solly Carter will be featured in a new musical show now being prepared by his brother in San Francisco.

Ethel Andree arrived in town last week from Philadelphia where she has been playing with "Mellodyland."

Pearl Andrews has returned to vaudeville after an absence of ten years, during which she has been in Italy.

The Four Marx Brothers will open with G. M. Anderson's "Frivolities" at the Casino, San Francisco, on June 20.

Mildred Cox has resumed the playing of club dates following the cancellation of several due to her father's illness.

Billy Beard, principal comedian with Al. G. Field's "Minstrels," will enter vaudeville and be succeeded by Bert Swor.

Tex Ellis, the black-face comedian formerly with "All Aboard for Cuba," has been signed with Barnum and Bailey's Circus.

Harry Feterer, formerly of the W. V. M. A., has been appointed general road representative for the Unity Vaudeville Agency.

Johnny Singer and his Dancing Dolls will appear at the Beaux Arts, Atlantic City, during this Summer in a new act.

Adolph Adams, who impersonates "Great Men Past and Present," has been playing the public schools as an educational feature.

Roger Imhoff, of Imhoff, Conn and Coreene, has been signed to appear in Arthur Hammerstein's new musical comedy, "Jimmie."

Yvette substituted for Cartmell and Harris at Proctor's Mount Vernon theatre last week, when the latter were out, due to illness.

Marguerite and Hanley, Cole and La France and Dare Devil Oliver are this week's attractions at The Starlight Amusement Park.

Eddie Benton, who recently closed with the "Going Up" company, has been engaged as assistant manager for the Federal Baking Company.

Jimmy Cox was married recently to Dorothy Foster, a non-professional of Philadelphia, at Oklahoma City. He will retire from the business.

Mae Marvin has settled a suit brought against the Clement Transfer Baggage Company out of court, the company paying \$250 for lost baggage.

Ray Walker and Arthur Pekelner are playing at the Pell Tree Inn, substituting for Morris Adler and Irving Lenett, who sailed on the "Philadelphia."

Rose Mullaney, for the past few years associated with Chamberlin Brown's office, left last week to become casting director for Selznick Pictures.

Imogene Bennett was married to Matthew J. Riley, manager of the Keystone Exposition shows, on Jan. 26 and the marriage kept secret till now.

Florence Johnson has been added to the cast of "An Innocent Idea," at the Fulton, going from the cast of "Abraham Lincoln," by arrangement with Wm. Harris Jr.

Colie Lorella, after three months on the road with Fred Stone, is back in New York. He goes to New Haven and Providence for two weeks and then closes for the season.

Charles Hartes and sister Gertie Squires have split as a team. He will do a new act with Gertrude Gessner and Walter Zinn at the piano, opening this week at the Lyric, Newark.

Pauline Chase, known as "The Pink Pajama Girl," returned to the United States last Sunday aboard the steamer Mauretania. She has been away ten years, her last appearance here being in "Our Mrs. Gibbs."

Bessie Browning left with Elsie Williams Saturday last for Saranac Lake, where they will buy a Summer home. They return to New York shortly to finish engagements before resting for the Summer.

Prosper and Maret, Keegan and Edwards, Wm. Caxton and Company, Belle Baker, Georgie Price, Janet Adair, J. C. Morton and Family, Jack Norworth and the 3 Kitamuras, played last Sunday's concert at the New Amsterdam.

Victor Moore and Company, J. Rosamund Johnson and Company, Diamond and Girlie, Harry Holman and Company, Nathan Brothers, Wm. Ebbs and Company, Jack Inells, Kitamura Japs. and Mattalye Lippard and Company played the Manhattan Opera House last Sunday night.

CITY THEATRES

REPUBLIC
MARJORIE RAMBEAUTheatre, 42d St. W. of
Broadway. Evens., 8.30.
Mats. Wed. & Sat., 2.30.**"THE SIGN ON THE DOOR"****Knickerbocker**B'way & 38th St.
Evens. 8.30. Mats.
Wed. & Sat. 2.20.**THE SUNSHINY CAPE COD COMEDY**
"SHAVINGS"*"Like going on a Summer vacation."*
*Evening World***LYCEUM**West 45th St. Evens. 8.15.
Mats. Thurs. and Sat. 2.15.

DAVID BELASCO Presents

INA CLAIRE
THE GOLD DIGGERSin a New
Comedy by
Avery Hopwood**Belasco**W. 44th St. Evens. 8.15.
Mats. Thurs. & Sat. 2.15

DAVID BELASCO Presents

LEONORE ULRIC
In "The SON-DAUGHTER"A Play of New China by George
Scarborough and David Belasco**HUDSON**Theatre, West 44th Street.
Evens. 8.20. Mats. Wed. &
Sat. 2.20.

BOOTH TARKINGTON'S

New Comedy

CLARENCE**ELTINGE**Theatre, West 42nd Street.
Evens. 8.20. Mats. Wed. &
Sat. 2.20.

WALTER HAST Presents

MARTINIQUEA Romance of the French West Indies
With JOSEPHINE VICTOR and
EMMETT CORRIGAN**PALACE**B. F. Keith's Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c.
Every Night
25, 50, 75, \$1, \$1.50**FRITZI SCHEFF, Roscoe Ails & His**
Jazz Band, Lew Price, Bernard & Duffy,
Buzzell & Parker, Bert Melrose, HEN-
RIETTA CROSMAN, and others.**OLYMPIC**14th Street.
Near 3rd Ave.**SPORT GIRLS**

Next Week—PARISIAN FLIRTS

Mt. Morris Theatre

116th St. and 5th Ave.

Playing American Wheel Shows—This Week

JAZZ BABIES

Next Week—PACEMAKERS

Brooklyn Theatres

STAR
Sweet, Sweetie GirlsJay nr. Fulton St. Mat.
Tel. Main 1893. Daily.

Next Week—KEWPEE DOLLS

Thursday Evening—Wrestling
Under Direction of Geo. Bothner

PICK CAST FOR NEXT PICKFORD

Supporting Mary Pickford in "Suds," her next production, will be Mme. Rose Dion, a French actress, who has appeared with Bernhardt; Albert Austin, an English comedian who played opposite Miss Pickford; Harold Goodwin, who supported Miss Pickford in "The Heart of the Hills," and Nadyne Montgomery, the English character actress.

"Suds" is adapted from Charles Frohman's production of "Op o' Me Thumb," by Frederick Fenn and Richard Pryce, and in which Maude Adams appeared. The screen production will be made under the direction of Jack Dillon, with Charles Rosher as cameraman.

TO PRODUCE COMEDIES

Marion H. Kahn, of the Marion H. Kahn Productions, will produce a series of ten comedies to cost \$25,000 each year, in addition to his short subjects starring "Smiling" Bill Jones and Polly Moran. This will be done in an effort to fill the demand for short subject reels.

FILM FLASHES

Jo Neely has been appointed head of the reading department for Garson Productions.

Max Linder is featured in "The Little Cafe," a forthcoming Pathe special comedy release. It is a Summer picture.

The Riviera Theatre, Chicago, and Miller's, Los Angeles, have signed to show the "Bringing Up Father" series of Pathe comedies.

The second of the "Jiggs" series, called "Father's Close Shave," is to be released May 15.

Joseph Kilgour has been added to the cast of the Metro all-Star production of "Hearts are Trumps."

Iris Lynne, formerly a member of the Drury Lane company, has been specially engaged for a part in "Hearts are Trumps," a spectacle produced at the English theatre.

Richard Barthelmess has signed a new long term contract with D. W. Griffith.

Lionel Barrymore has started work on "The Master Mind."

Blanche Sweet will go abroad this summer.

Van Dyke Brooke is back in New York after a long stay in Florida.

Elmer Harris is writing the scenario for "The Old Homestead" to be produced by Famous Players.

H. C. Cohen, former assistant manager of the Select Exchange at Los Angeles, has been promoted to manager.

H. L. Bindford is the new manager of the Dallas branch of Republic, having succeeded Tom N. Parker, who resigned.

Benjamin P. Rogers is now in charge of the Boston office of Select and Republic, E. C. Feilder having been transferred.

The Buffalo branch of Republic Films has been moved to the Warner Building, 257-261 Franklin street.

R. William Neill has been signed by Joseph M. Schenck for one year and will appear in both the Constance and Norma Talmadge releases.

Elmer R. Pearson is now a member of the board of directors of the Pathe Exchange.

William Worthington last week left for the coast to direct a new Leach Baird picture.

Francis A. Gudge, vice-president of Goldwyn, will return from the coast this week.

A. S. Kirkpatrick, vice-president of the Robertson-Cole Distribution Corp., is back in New York from the coast.

Francis Billington has been engaged to play in "Hearts are Trumps."

Marc Robbins has joined the Screen Classics scenario department.

M. L. Malevinsky, of the law firm of O'Brien, Malevinsky and Driscoll has been appointed general counsel for the Association Exhibitors, in addition to being secretary to the same association.

Ruth Fuller Gordon, daughter of George Fuller White, has been added to the Universal players staff, and will be seen as the lead for Harry Carey in "Human Stuff."

Casino Theatre

This Week

Sporting Widows

Next Week—Harry Hastings Show

Empire Theatre

Ralph Avenue and Broadway

Low Kelly Show

Next Week—Mollie Williams Show

GAYETY

This Week

Edmund Hayes Show

Next Week—LID LIFTERS

Masonic Theatre

NEW BERN, N. C.

Oldest established theatre in Eastern Carolina—owned and controlled by Masonic Bodies. Open for bookings 1920, Fall, and 1921, Spring season. Solicit bookings proven successes touring North Carolina. Seating capacity 700. If your attractions are high class & wet you the business. Address O. A. afker, Mgr., New Bern, N. C.

BASE BALL**NEW YORK B. B. CLUB****NATIONAL LEAGUE****POLO GROUNDS****Music Publisher****Wants Good Numbers****TERDIMAN**Room 406, Shubert Theatre Building,
Philadelphia

Any one knowing whereabouts of Hazel Carlton, formerly with Graham Models, please write J. C., Box 135, New York Clipper, Chicago Office.

At Liberty for Next Season

AL. (HAPPY) HERTELL

Dancing Tramp Comedian

Open for Burlesque, Musical Comedy or Tabloid

Management Roehm & Richards

LAUDERS MAKE-UP
LET US PROVE IT IS BEST
118 W. 48th St., N. Y.**ACTS** PLAYS, SKETCHES WRITTEN.
TERMS for a stamp. E.
L. GAMBLE, PLAYWRIGHT,
EAST LIVERPOOL, OHIO.**Plays** VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2665
Decatur Ave., New York City.
Stamp for catalog.**IT'S THE THOUGHT**

The Ladder of Success at first,
May seem very hard to climb,
And though the climb may rugged be,
You'll find the top sublime.
Your feet perhaps have wandered,
Through years of blinded sight,
If so don't become discouraged,
As the day of dawn is bright.

Willie Mack

"Juvenile" Razzle Dazzle Co.

Goldwyn has started work on "The Man Who Had Everything" with Jack Pickford, directed by Al Green.

Goldwyn will soon screen "Stop Thief" with Tom Moore featured.

Sessue Hayakawa has left California and is coming to New York.

"Out of a Clear Sky" has been purchased by Universal for production.

E. H. Griffith has been chosen by Vitagraph to direct Alice Joyce in her forthcoming features.

Hope Hampton left last week for a three months stay on the coast, where she is to do a Hawaiian feature.

Blanche Sweet is sailing for Europe in August and will visit France, Italy and England to make a Jesse D. Hampton special.

Paul Scardon has been chosen by Jesse D. Hampton to direct Blanche Sweet in the next two features she makes.

F. C. Quimby, general manager for Associated Exhibitors, left for a tour of the middle west last week.

Julien Josephson has left the Thomas H. Ince organization to free lance.

"The Mollycoddle," with Douglas Fairbanks, will be released on June 13 and "Suds," with Mary Pickford on June 27, by United Artists.

Ralph Ruffner, of First National, is mourning the loss of his brother, a student of the University of Oregon, who was drowned last week.

Walter W. Griffith is now manager of the Rosen Film Delivery system of New Haven, Conn. He was formerly manager of the Bijou Theatre.

Hoyte Ricketts, former traveling auditor for Fox and recently assistant manager of the Philadelphia exchange, has been appointed to his former position.

Frank N. Seltzer has severed his connection with Goldwyn's Philadelphia exchange, where he was press representative.

Ruth Roland is to be starred in a new serial called "Ruth of the Rockies," her seventh Pathe.

Thomas A. Kilfoil, formerly traveling auditor of Famous Players, has just completed a two year tour of their exchanges and is back auditing the books of the New York branch.

David Kirkland has completed work on Constance Talmadge's picture "The Perfect Woman," and is taking an auto trip through Virginia.

C. B. Price, president of C. B. Price Co., Inc., which produced the Mona Darkfeather series, has sold the series to Canadian Exhibitor Exchange, Ltd., for the Dominion.

David Butler and his supporting company have gone to Europe to make a production.

Dorothy Dalton is at work on a new picture called "A Winter City Favorite," in which she is being supported by Charles Meredith.

Harry Day, publicity director for Cosmopolitan Pictures, has resigned.

Gladys George has been chosen as leading lady for Douglas McLean in his first picture as an independent star.

Bayard Veiller has returned to Hollywood where he is at work on special features for Metro.

John Emerson and Anita Loos, who were to have gone abroad this summer have postponed the trip indefinitely.

E. H. Sillocks, representing the Specialty Pictures Corporation, arrived in town last week for a few months' stay.

Geraldine Farrar will begin work on "The Riddle: Woman" at the old Thanhouser studios in New Rochelle within ten days.

Invincible Pictures, producing Mae Murray features, has located at 512 Fifth Ave.

Olive Tell is to appear in a picture called "Clothes," which Metro will make.

Rose Curland, well known short story and scenario writer, has been added to the staff of B. B. Hampton productions.

Clara Kimball Young has returned to work at the Garson studios at Edendale. She is at work on "Mid-Channel."

Philip Rosen, director for Mary McLaren and Anne Cornwall, has been chosen to direct Edith Roberts in "Out of a Clear Sky."

Jessie Fox has been engaged by Unique Films, Inc.

Barbara Bedford has been signed with Maurice Tourneur.

Tom Forman is directing Ethel Clayton in "Rosanne-Ozanne."

Dorothy Dalton has started work on "A Winter City Favorite."

Colleen Moore will be the female juvenile lead for Wesley Barry.

Billie Burke will return to work on June 3 and start on "The Frisky Mrs. Johnson."

E. V. Chamberlain, general manager for Famous-Players, visited Seattle last week.

Adele Blood has been engaged to play with Geraldine Farrar in "The Riddle: Woman."

Jerome Saffron is in town vacationing from managing the Detroit branch of Robertson-Cole.

William Faversham is now working on his second Selznick picture called "The Sin That Was His."

Harry Reichenback came back from California last week. He is no longer with Equity Pictures.

James Crane, whose last picture was "The Saphead" for Metro, has passed his 75th birthday.

R. Ellis Wales has severed his connections with W. W. Hodgkinson and is to produce independently.

H. Lyman Broening has been chosen to photograph the Marshall Neilan and Albert A. Kaufman features.

Rolin is to release, through Pathe, shortly a new comedy entitled "Grab the Ghost," and featuring Snub Pollard.

Whitmann Bennett addressed the A. N. P. A. on the subjects of pep and bunk in advertising, last week.

Francella Billington has been engaged for the cast of "Hearts Are Trumps," a Metro Drury Lane special.

"Society Bad Man," the fourth Herbert Kaufman editorial screened by Selznick, will be released on May 30th.

Albert Cappelani is to direct "The Inside of the Cup," a forthcoming International film, featuring Marion Davis.

Irene Rich and Chas. Clay have been loaned to the American Film Company by Goldwyn, for "Whispering Smith."

Edward C. Mix, former manager of the San Francisco branch of Republic, is now manager of their Los Angeles branch.

Edward Sloman is to direct "God of His Fathers," a Jack London story, when he completes "The Mutiny of the Elsinore."

"The Little Cafe" marks Max Linder's return to the screen and will be shown on June 6th, while "Passers By" will be released on June 20th, both by Pathe.

W. S. Van Dyke is to direct a new Charles Hutchinson serial for Pathe, the working title of which is "The Double Adventure." In the cast will be Josie Sedgwick and Carl Stockdale.

LETTER LIST

GENTS.	Lockwood, Monroe	Brown, Helen
Burkhardt, W.	Mandell, Bob	Chase, Mrs. W.
Bailey, Ed	McAnalia, Joe	Claxton, Dorothy
Byron, Herbert	Mills & Smith	Chase, Laura
H.	Mills, Babe & J.	Carrington, Miss
Benton, Eddie	Minnoch, T. J.	A. M.
Coe, Bobbie	Maddock, F. L.	Coleman, Rose
Chase & La Tour	Mitchell, Sam	De Lacey, Leigh
Charlier, Fred	Murray, Peter H.	Day, Myrtle
Dutton, Chas.	Morris, Andy	Dawson, Marie
Ellis, John	Mullins, Frank	Dawn, Dorothy
Fetscher, Harry	Mackey, Mr. &	Gane, Dorothy
Force, Billy	Mrs.	Harding, Olive
Farnum, Ted	Onzo, Tom	Jenkins, Chic
Hello 1919 Co.	Post, Gene	Knight, Marie
Harvey, L. & G.	Prior, Ernie	Leone, Mary
Hilton, Jack	Roberts, Walter	Martin, Emily
Joyce, Paddy F.	Ring, Al	McAlpin, Eliza-
Kagist, J. C.	Raynolds, E.	beth
Kenn, Joe	Klyde	McGlynn, Frank
Kastendick, Wm.	Rice, Jack	Opel, Blanche M.
C.	Roselle, Billy	O'Leary Sisters
Kehoe, Chick	Sweetman, Wilbur	Romain, Billie
Keller, John E.	Tongue, Philip	Simpson, Alma
Lester, Chas. F.	Tufan, Mstean	Thorton, Harry
Lansdowne, Robt.	LADIES	Mrs.
Lochner-Caron	Bennett, Miss R.	Vedder, Fannie
Shaw	Brooks, Peggy	

MEIGHAN GETS FOUR PLAYS

Four new plays have been purchased by Famous-Players to be used as vehicles for Tom Meighan. They are "The Frontier of the Stars," by Albert Payson Terhune; "The Conquest of Canada," by Booth Tarkington; "Cappy Ricks," by Peter E. Kyne, and "Easy Street," by Blair Hall.

ANITA STEWART GETS STORY

"Drums of Jeopardy," the serial story by Harold McGrath, which ran in the Saturday Evening Post, has been purchased as a vehicle for Anita Stewart.

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SELZNICK GETS "RED FOAM"

Selznick Pictures' next Ralph Ince-Selznick special will be "Red Foam," from the story by that name which appeared in the Saturday Evening Post. It was written by William H. Hamby, and is being scenarized by Edward Montague.

DEATHS

MRS. JAMES O'REILLY, whose stage name was Emale Alton, was struck and killed last week by a motor bus on Fifth avenue. Miss Alton had appeared in musical comedies with Henry Savage and other producers.

Mae Mills Bernstein

A precious one from us is gone,
A voice we loved is stilled;
A place is vacant in our show
Which never can be filled.

In Loving Memory

"Follies of Pleasure Chorus"

AGNES MARGARET GAUS, formerly known to the stage as Margaret Gaus, died on Sunday, May 9, of spinal meningitis. Funeral services were held in the home of William Courtney. Miss Gaus was a native of Brooklyn, and during her career had appeared with William Gillette in "Sherlock Holmes," and with Maude Adams.

In sweetest memory of my dear friend

Mae Mills Bernstein

ANNETTE LaROCHELLE

FRED WILSON, the oldest minstrel, died in New York City May 8. He was born November 9, 1827, and entered the theatrical profession about 1840 as a dancer. He claimed to have been the first man to do a clog dance with a minstrel show. This was in Boston in the middle 40's.

In the 60's, with Charles A. Morris, he toured with Morris and Wilson's Minstrels. They had the first theatre in St. Louis that was originally built for a minstrel company. Subsequently Morris quit and Fred Wilson's Minstrels toured for quite a while.

Mr. Wilson was a featured member of Morris Brothers, Pell and Trowbridge's Minstrels, in Boston, and Bryant's in New York. In the 80's he did a protean act and was identified with the late Pat Rooney and Jack Haverly in an executive capacity. He is survived by a widow to whom he had been married sixty years.

THOMAS J. BOYLE, aged sixty-three, a stage manager and house manager of Galveston, Texas, died in Houston on May 5th from spinal and rheumatic trouble. He had been for many years connected with the Greenwall interests. He is survived by his wife, Pauline Boyle, two brothers and a sister.

BURT C. WESTON, an eccentric singing and dancing Scotch comedian, died May 13 at the Ravenswood Hospital, Chicago. He had had a long career on the stage and was a member of Clifford's Gaiety Theatre Stock, Chicago, when that organization was at its height. He was also a member of the team of Belmont and Weston, but, upon his marriage to Eunice Raymond, they produced "The Art of Maryland," a travesty on the celebrated Belasco play, written by Miss Raymond, which vehicle served them for many years.

In his early youth Mr. Weston was principal comedian with Katie Putnam, a star of great magnitude in the middle west, and also scored heavily in George W. Lederer's "Coming thro' the Rye," following this with an engagement in "The Three Graces." He had also been associated with Amelia Bingham and Alice Fisher.

Mae Mills Bernstein

Our pal from when first we met
We love and cherish her memory

Mr. and Mrs.

CLYDE J. BATES

JOHN COOPER, eighty years of age, of Birmingham, England, a lion tamer who was famous some years ago, died recently at Wolverhampton. He had toured America as well as the continent and was living in retirement at the time of his death.

JOHN A. HENNESSEY, actor, died on Saturday, May 15, after a sudden illness. He was born in Boston sixty-seven years ago and made his stage debut as an opera singer. He later appeared with his wife, Amy Ames, in vaudeville. For years he appeared with Donnelly and Girard in "The Natural Gas Co."

For the past five years he had been appearing in motion pictures and had worked with Emily Wehlen, Dorothy Dalton and Pauline Frederick. His last picture was with George Carpentier.

Fond Memories of Good Friendship

Mae Mills Bernstein

Mr. and Mrs. MANNY BESSER

EDWARD H. COLLEY, president of the Mudd-Colley Amusement Company, died in Birmingham, Alabama, on May 5. The company operates the Rialto and Trianon theatres there.

DAVID KESSLER, the Yiddish actor, dramatist and producer, died May 14 at the Beth Israel Hospital, following an operation for intestinal trouble. He had collapsed on the Wednesday previous while rehearsing in the third act of the "Kreutzer Sonata" and was rushed to the hospital from the Lyric Theatre, Brooklyn, where the rehearsal was held. He insisted upon giving a performance that night, after being treated and did so. He was then rushed back to the hospital and operated upon.

Kessler was born in Russia in 1860. He started his stage career there in 1882, three years after the inauguration of the Yiddish theatre. One year later, the theatre was banned in Russia and Kessler, with his company, left and toured Roumania. He came to this country and continued his career in 1886. He built his own theatre on Second Avenue and Second Street and opened it in 1911 under the name of Kessler's Theatre.

Besides original Yiddish plays, Kessler also produced Broadway hits in Yiddish at his theatre. Among them have been "A Fool There Was," "Everywoman," "Bought and Paid For," "The Lion and the Mouse," "On Trial" and "To-day."

In memory of my Pal and Friend

Mary Mills Bernstein

RUTH BARBOUR

God knew all about those who loved her.

How bitter their trial must be;
And right through it all he is loving.

And knows so much better than we.

FLORENCE FITZGIBBONS, wife of Bert Fitzgibbons, died on Friday, May 14, at her home in Council Bluffs, Iowa. She had given birth to a baby girl a few days previous. The baby is living. She had worked with Bert Fitzgibbons in his act since their marriage.

J. A. (GUS) HENNESSEY died of heart disease at 316 West 51st Street, New York, May 14. He was well known as a character actor with Donnelly and Girard and other companies and, in recent years, had appeared mostly in pictures. Services were held at Campbell's Funeral Parlor and the remains taken to Sandowne, N. H., where his wife, Amy Ames, who died several years ago, also lies buried.

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1446 E. T. Peteryl.....Mss. of Articles	1459 R. L. Kent.....Songpoem
1447 Dan A. Hoffman.....Act and Song Titles	1460 Anton Lada.....Titles
1448 Ferguson & Francis.....Act	1461 Curzon Sisters.....Act
1449 J. F. Accardy.....Lyric	1462 I. Falk.....Title
1450 Lou Attell.....Lyric	1463 Harry Reed.....Act
1451 Frederick Wallace.....Material	1464 L. E. Beeler.....Lyrics
1452 Philip J. Lewis.....Title	1465 Jack Marley.....Material
1453 Richmond & Morrison.....Act	1466 Billy Stuart.....Act
	1467 Harry Holman.....Comedy Act

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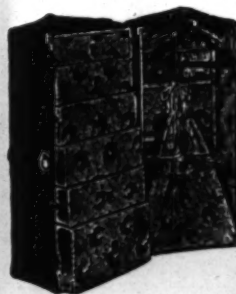
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